

MUSICAL GAZETTE

An Independent Journal of Musical Events

AND

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.

Vol. II, No. 27.]

SATURDAY, JULY 4, 1857.

[PRICE 3D.

Musical Announcements.

HER MAJESTY'S THEATRE.

Ortolani, Giuglini, Beneventano, Belletti.

THIS EVENING (Saturday), I PURITANI.

Elvira, Ortolani; Ricciardo, Beneventano; Giorgio, Belletti; Arturo, Giuglini.

To conclude with LES ROSES: Mdles. Boschetti, Salviani, and Signor Baratti.

A limited number of Boxes in the Half Circle Tier have been specially reserved for the public, and may be had at the Box-office, at the Theatre, price 21s., and 21 11s. 6d. each.

HER MAJESTY'S THEATRE.

Mdle. PICCOLOMINI has the honour to inform the nobility, subscribers, and the public, that her BENEFIT will take place on Monday evening, July 6. The entertainments will comprise the Second Act of

LA FIGLIA DEL REGGIMENTO.

Maria, Mdle. Piccolomini; La Marchesa, Mdle. Poma; Tonio, Signor Belari; Sergente Sulpizio, Signor Belletti.

The Last Act of IL TROVATORE.

Leonora, Mdle. Spezzi; Azucena, Mdme. Albani; Il Conte di Luna, Signor Beneventano; Ferrando, Signor Violetti; Manrico, Signor Giuglini.

The Last Act of Verdi's opera, LA TRAVIATA.

Violetta, Mdle. Piccolomini; Germont, Signor Beneventano; Alfredo, Signor Giuglini.

For the first time, the Last Act of Donizetti's opera, I MARTIRI, including the grand duo "Il suon dell' Arpe Angeliche." Pauline, Mdle. Piccolomini; Polio, Signor Giuglini.

With various Entertainments in the Ballet Department, embracing the talents of Mdme. Rosati, Mdle. Boschetti, Mdle. Ka-rine, Mdles. Pasquale, Moracchi, and Mdme. Perca Nena.

Tuesday, July 7, first appearance this season of Mdme. Rosati in a new ballet divertissement, founded on the celebrated ballet of Marco Spada.

Thursday, July 9, an extra night, *Il Don Giovanni*, and the new ballet divertissement founded on Marco Spada. Applications for boxes, stalls, &c., to be made at the box-office of the theatre.

ROYAL ITALIAN OPERA, LYCEUM.

Bosio, Plunkett, Graziani, Tagliafco, Mario.

THIS EVENING (July 4) will be performed Verdi's opera, LA TRAVIATA. Violetta, Mdme. Bosio; Flora Bervoix, Mdme. Tagliafco; Giorgio Germont, Signor Graziani; Barone Duphol, Signor Tagliafco; Marchese d'Obigny, Signor Polonini; Gastone, Signor Soldi; Dottore Grenvil, M. Zeiger; Giuseppe, Signor Mei; and Alfredo, Signor Mario. Conductor, Mr. Costa.

To conclude with the divertissement entitled TERPICHORE, in which Mdle. Plunkett, Mdle. Delechaux, and M. Desplaces will appear.

FRA DIAVOLO will be produced on Thursday next, July 6.

BLINDNESS.—Organ Performances.—

The Second of a SERIES of PERFORMANCES, by Blind Musicians on the ORGAN, at the Private Establishment for the Blind, Turnham-green, W., will take place on Monday, the 6th July, at 3 p.m., when Mr. W. S. YEO, of Plymouth, will preside at the instrument lately erected for the School by Messrs. Robson. Tickets forwarded (free) by post, upon application to Mr. Wm. Wood, Principal.

Mr. Chas. Halle's Pianoforte Recitals. The Third and Last Recital will take place at the Dudley Gallery, Piccadilly (by the kind permission of Lord Ward), on Monday, the 6th of July. To commence at 2 o'clock.

Programme.—

Sonata Pastorale in D, Beethoven's Capriccio in A, Clementi; Fantasia and Sonata in C minor, Mozart; Sonata in E minor, op. 91, Beethoven; "Dans les bois," Nos. 1 and 3, Heller; Barcarolle in F sharp, op. 60, Chopin; Lieder ohne Worte, Mendelssohn.

Tickets 10s. 6d. each, to be had at Messrs. Cramer and Beale's, 201, Regent-street; Mr. Ollivier's, 19, Old Bond-street; and at Mr. Halle's residence, 43, Dover-street, Piccadilly.

MR. BENEDICT'S

LAST GRAND MORNING CONCERT,

at HER MAJESTY'S THEATRE, on Wednesday, July 8.—Rossini's STABAT MATER, by Mdles. Piccolomini, Spezzi, Ortolani, and Madame Albani, Sigs. Giuglini, Belari, Reichardt, Charles Brahms, Beneventano, Corsi, Violetti, and Belletti. The Brouil Family will perform Vieuxtemps' Fantasia Caprice, a Solo by Mdle. Eloise d'Herbil, a Miscellaneous Concert, in which Mdle. Piccolomini will sing Benedict's English ballad, "I am thine, only thine." To conclude with the Lesson Scene of IL BARBIERE DI SIVIGLIA. Rosina, Madame Albani, who will sing Rodé's variations, "Il dolce canto;" Bartolo, Signor Rossi; Il Conte d'Almaviva, Signor Botardi; Basilio, Signor Violetti; and El-garo, Signor Belletti. Boxes, two, three, and four guineas; pit stalls, 21s.; pit, 7s.; gallery stalls, 5s.; can be had of Mr. Benedict, 2, Manchester-square; or at the box-office at the theatre.

MISS LASCELLES

has the honour to announce that she will give a grand MATINEE MUSICALE at Willis's Rooms, on Tuesday, July 7, 1857, to commence at half-past 2 o'clock precisely. Vocalists.—Madame Caradori, Madame Sherrington Lemmens, the Misses M'Alpine, Miss Lascelles, and Madame Conte Borehardt, M. Desprez, Mr. Croft, M. Jules Lefort, Signor Monari, and Herr Colburn (from the Royal Opera, Dresden, his first appearance). Instrumentalists.—Pianoforte, Signor Andreoli and Mr. Harold Thomas; concertina, Mr. E. Blagrove; violin, Herr Molique; violoncello, Herr Lidel. Conductors.—Signor Le Calé, Messrs. Harold Thomas, and W. G. Cousins, and Herr Wilhelm Ganz. Reserved seats, half-guineas; tickets, 7s. May be had of Messrs. Leader and Cook, 63, New Bond-street; R. W. Ollivier, 19, Old Bond-street; and of Miss Lascelles, 28, York-street, Portman-square.

TO THE

Benevolent and the Musical Profession.

Those who wish to RELIEVE great and deserving talent from positive starvation, can do so by early sending their mite for SIGNOR JOSEPH ANELLI, who, after supporting himself creditably in this country for 40 years, is now, by a series of heart-rending calamities, wanting a meal. Messrs. Addison, Hollier, and Lucas, 210, Regent-street, have kindly consented to receive subscriptions.

SATURDAY EVENING CONCERTS GLASGOW.

The Directors of the Saturday Evening Concerts are making arrangements for the ensuing season. Vocalists desirous of engagements at commencement, or any other time during the season, will please address, enclosing critiques, references, &c., to James Lawson, Secretary.

Office, 118, Union-street, Glasgow, Scotland.
24th June, 1857.

IN REMEMBRANCE OF

The late Mr. DOUGLAS JERROLD.—

Mr. W. H. Russell's Personal Narrative, at St. Martin's Hall, on Tuesday, July 7. Amateur Performance of Mr. Wilkie Collins's New Play, the Frozen Deep, at the Gallery of Illustration, Regent-street, by the ladies and gentlemen who originally represented it, and with the original scenery by Mr. Stanfield, R.A., and Mr. Telbin, on Saturday, July 11. Special performance of the late Mr. Douglas Jerrold's dramas, the Housekeeper, and the Prisoner of War, at the Theatre Royal, Haymarket, on Wednesday, July 15. The Frozen Deep will be repeated at the Gallery of Illustration on July 18. Lecture by Mr. Thackeray on Week-Day Preachers, at St. Martin's Hall, on Wednesday, July 22. Mr. Charles Dickens will repeat the Reading of his Christmas Carol, at St. Martin's Hall, Friday, July 24. And special performance of the late Mr. Douglas Jerrold's dramas, the Rent Day, and Black-eyed Susan, at the Theatre Royal, Adelphi, on Wednesday, July 29. The Committee's Office, at the Gallery of Illustration, Regent-street, for the sale of tickets of admission for any and all of these occasions is now open, and will remain open every day from 12 to 4.

Gallery of Illustration, Regent-street.

ENGLISH GLEES and MADRIGALS.

THE VOCAL UNION.

Miss Marian Moss, Mr. Foster, Mr. Wilby Cooper, Mr. Montem Smith, Mr. Winn, and Mr. Thomas, to announce that their MORNING CONCERTS, for the performance of English Glee and Madrigals, will take place at the Hanover-square Rooms, on Wednesday, July 8, and Wednesday, July 15.

Vocalist, on Wednesday next—Mr. SIMS REEVES. The programme on each occasion will contain some new composition, written expressly for the Vocal Union.—Single stalls, for each concert, 6s. A family ticket, admitting four to reserved stalls, one concert, 21 1s.; second seats, 3s. Subscribers' names received by Addison, Hollier, and Lucas, 210, Regent-street, where a plan of the stalls may be seen; Cramer, Beale, and Co., 201, Regent-street; Chappell and Co., 50, New Bond-street; and Mitchell and Co., 33, Old Bond-street.

Mr. VAN PRAAG

continues the arrangement of Concerts, Matinées, Soirées, and Balls, as well as the superintendence of Bands, Choruses, &c., &c.

Communications addressed to him at Mr. Brettell's Printing-office, 25, Rupert-street, Haymarket, W., will be duly attended to.

ENGLISH BALLADS.—Mr. C. BLAND

begs to acquaint his friends and the public that he gives INSTRUCTION in the above style of SINGING, on the most approved system, daily, from Ten o'clock in the morning until Six in the evening, at his residence, 84, Newman-street, Oxford-street.

HIGHBURY BARN.—Open every day.

—Music and Dancing from 7 till half-past 11, on the new moustre platform. Grand Military Band, Conductor, Mr. Grattan Cooke.

Musical Publications.

Third Edition.—Song by Miss Poole.

"KIND WORDS."—Ballad.

Composed by JULIA MILLS.

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Musical Publications.

(Continued.)

ARRANGEMENTS for PIANOFORTE.
By BRINLEY RICHARDS.

A CHRISTMAS PIECE.—An arrangement of the composer's popular ballad, "What bells are those so soft and clear?" Price 3s.

"La mia letizia."—Mario's air in *I Lombardi*.—3s.
Ditto ditto as a duett.—3s. 6d."Robert toi que j'aime."—Air de grace—Robert *Le Diable*.—3s.

Recollections of Prince Charlie. Each 2s. 6d.

No. 1. "Who wadna fecht for Charlie?"

No. 2. "Charlie is my darling."

No. 3. "Over the water to Charlie."

No. 4. "Bonnie Dundee."

HAMMOND, publisher, 9, New Bond-street.

LEGENDARY BALLADS.

—Words and Music by Dr. WHITE.—Sung by the author with the greatest success in his popular musical entertainments. A pleasing and novel collection of quaint ballads. The six following are already published, beautifully illustrated in colours from designs by the best artists: No. 1, "Dreaming Nora;" 2, "The Nervous Irish Maid;" 3, "Song of the Mermaid;" 4, "Take this Heart;" 5, "Mawrye Mavourneen;" 6, "My heart's in the wave." Price 2s. 6d. each, postage free. Also, Dr. White's Fairy Fantasia for the pianoforte, with portrait. Price 3s. London: Metzler and Co., 35, 37, and 38, Great Marlborough-street, W. Wholesale agents for Alexandre's Harmoniums, &c.

Handel's Messiah.—Festival Edition.

"This is, without doubt, the most beautiful gem, and, at the same time, the cheapest in the musical market. Handel's masterpiece for sixteen-pence. We apprehend that no one who visits Sydenham, or joins a rehearsal previous to the festival, will go without this handsome little volume. We cannot adequately express our thanks to the publishers for so stimulating the people's taste for high class art by an issue at once so perfect and so cheap."—*Vide Liverpool Courier*, June 3.

N.B.—Just issued, ISRAEL IN EGYPT and JUDAS MACCABEUS.

HANDEL'S CHORUSES.—Subscribers to Mr. W. T. BEST'S COLLECTION of the CHORUSES of HANDEL (130 in number, selected from all his oratorios, &c., and arranged from the score for the organ) are informed that this elaborate and masterly work is now ready for delivery. Price to subscribers, £2 2s.; to non-subscribers, £3 3s.

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HANDEL'S sacred oratorio, THE MESSIAH. Edited by John Bishop, of Cheltenham.—The Handel Festival has given occasion to Messrs. Cooks and Co. to try a new experiment in cheap music. They have produced the entire Messiah in vocal score, clearly printed on good paper, and containing 128 small 4to pages at 1s. 6d. What more can be said? except that the music is correct, the arrangements admirable, and the entire production a wonder of completeness as well as cheapness."—*Vide Dublin Daily Express*, June 3.

London: Robert Cooks and Co., New Burlington-street, W., and of all music-sellers and booksellers.

WANTED, SOME CLEAN COPIES

of the "MUSICAL GAZETTE," of June 7th, 1856. Address, The Publisher, 11, Crane-court, Fleet-street, E.C.

Musical Instruments.

To the Music Trade and Profession.—

The LARGEST and CHEAPEST STOCK of SECOND HAND PIANOFORTES by Broadwood, Collard, Allison, Getzmann, Gange, and Tomkinson, are to be had at Messrs. Kelly and Co.'s, 11, Charles-street, Middlesex Hospital. Harps by Broad, Brat, &c. Second-hand Organs, &c. Pianoforte Tuners and Repairers provided. Valuations collected, and every class of business connected with the Musical Profession negotiated.

Miscellaneous.

GRESHAM ASSURANCE SOCIETY,
37, OLD JEWRY, LONDON, E.C.

The Directors having a large sum of money at present at their disposal for investment, in connection with Life Assurance Policies, applications may be addressed on this, as on other Insurance topics, to the office as above. The alterations of the Society's premises are now complete, and business arrangements thereby so greatly facilitated, as to enable the Directors to announce that they are prepared to transact, in the promptest and most satisfactory manner, all the different forms of Life Assurance.

By order of the Board,

EDWIN JAMES FARRER,
Actuary and Secretary.

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HOLLOWAY'S PILLS.

A sovereign remedy for all complaints originating in the internal organs, producing the most astonishing results; and all who are liable to attacks of indigestion, should fortify their systems against the relaxing heats of summer by this mild aperient and alterative in the spring. It removes all obstructions in the stomach, and revitalizes the digestive powers when weakened by indulgence, or rendered torpid by a sedentary life. The testimony of invalids in all parts of the world demonstrates the healing power of this potent remedy.

Sold by all medicine venders throughout the world; at Professor Holloway's Establishments, 244, Strand, London, and 80, Maiden-lane, New York; by A. Stampa, Constantinople; A. Guidicy, Smyrna; and E. Muir, Malta.

DRESS COATS.—GENTLEMEN of the

Musical Profession require a superior style and make to any other class of persons. W. BASCOMB has had for many years a good practice among some of the most eminent in the profession, and begs, through the medium of the "Musical Gazette," to make more extensively known his scale of charges.

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W. BASCOMB, tailor & habit-maker, 19, Mortimer-street, Cavendish-square.

Exhibitions, &c.

FLEMISH SCHOOL of PAINTING.—

The FIRST EXHIBITION of PICTURES by modern artists of the Flemish School at the Gallery, 121, Pall-mall. Open daily, from 10 till 5. Admission 1s. each. Catalogue 6d.—VAN DEN BROECK, Sec.

MOSCOW.—BURFORD'S PANORAMA

is NOW OPEN. A magnificent panorama of Moscow, with the gorgeous entry of the Emperor Alexander II. St. Petersburg and the Bernese Alps are still open. Admission to each 1s. Open from Ten till dusk.—Leicester-square.

Mr. ALBERT SMITH'S MONT BLANC.

Baden, Up the Rhine, and Paris, is NOW OPEN every evening (except Saturday), at 8 o'clock. Stalls 3s.; area 2s.; gallery 1s. Stalls can be secured at the box-office, Egyptian Hall, Piccadilly, every day between 11 and 4, without any extra charge. The Morning Representations take place every Tuesday and Saturday, at 3 o'clock.

PHOTOGRAPHIC SOCIETY.

Now Open, the FOURTH ANNUAL EXHIBITION of the PHOTOGRAPHIC SOCIETY, at the Gallery of the Painters in Water Colours, 5A, Pall-Mall East.—Admission, 1s. Catalogue, 6d.

MADAME TISSAND'S EXHIBITION,

Bazaar, Baker-street, Portman-square.—Full-length portrait models of DOVE and PALMER are now added to the Exhibition.—Admission, 1s.; extra rooms, 6d. Open from 11 till dusk and from 7 to 10. Brilliantly illuminated at 8 o'clock.

MR. W. S. WOODIN'S *Olé of Oddities*, with new costumes and various novelties, vocal and characteristic every evening (Saturday excepted), at 8. A Morning Performance every Saturday, at 3. Private boxes and stalls may be secured without extra charge at the Box-office, Polygraphic Hall, King William-street, Chancery-cross. The Hall has been entirely redecorated.

MISS P. HORTON'S

entirely new ILLUSTRATIONS.—Mr. and Mrs. GERMAN REED appear at the Royal Gallery of Illustration, 14, Regent-street, every evening, with an entirely new ENTERTAINMENT, and Elizabethan Interior, by Messrs. Grieve and Telbin.—Admission 2s. and 1s.; stalls, 3s.; may be secured at the Gallery, and at Cramer, Beale, and Co.'s, 201, Regent-street.

THE NATIONAL INSTITUTION of

FINE ARTS, Portland Gallery, 316, Regent-street, opposite the Polytechnic. The above Society's TENTH ANNUAL EXHIBITION of the WORKS of MODERN PAINTERS is now OPEN from Nine till Dusk. Admission, One Shilling. Catalogues, Sixpence. BELL SMITH, Secretary.

THE ROYAL POLYTECHNIC.—

PERPETUAL NOVELTIES, appreciated by millions during the fifteen years it has remained open.—Now and highly successful Entertainment by the LYRIC SOLO and GLEE UNION, daily at Three and Half past Eight. The usual Scientific Lectures, and the one on "THE APPROACHING COMET."—The DIS-SOLVING VIEWS, illustrating EGYPT and the WAR in CHINA.—Re-engagement, for one month only, of Mr. James, the VENTRILOQUIST EXTRAORDINARY, and of Herr Veit Rahm, the celebrated TYROLEAN VOCALIST and COMPOSER, who will accompany himself on the Cither.—All the ordinary Polytechnic Specialties as usual.—On Tuesday, Thursday, and Saturday, at a Quarter-past Two and Half-past Seven, W. Kidd, Esq. (Kidd's Own Journal), will lecture on THE TRUE ART of TAMEING ANIMALS, and especially PET BIRDS. Admission to the whole, One Shilling. Children under Ten, and Schools, half-price.

ARCHITECTURAL EXHIBITION,

and Collection of Building Materials and Inventions. Suffolk-street, Pallmall east.—Open from 9 till dusk.—Admission 1s.; or by season tickets, at all times and to all the lectures, 2s. 6d.

JAS. FERGUSSON, F.R.A.S., } Hon. Secs.
JAS. EDMESTON, Jun. }

RUSSIA: its Palaces and its People.

—GREAT GLOBE, Leicester-square.—A new and magnificent DIORAMA, in 40 immense tableaux, of Russian Scenery, with novel scenic effects, and the sites and scenes of the memorable events of the late campaign.—The Ural Mountains—Nijni Novogorod during the Fair—Panorama of St. Petersburg and Moscow.—The Coronation of the Czar in the Grand Cathedral of the Assumption. Explanatory lectures at 3 and 8. Admission to the whole building, 1s.

THE ZOOLOGICAL GARDENS,

Regent's Park.—A male Chimpanzee has been added to the collection. Admission, 1s.; on Monday, 6d.; children under 12 years of age, 6d. The band of the First Life Guards, by permission of Colonel Parker will perform in the Gardens THIS DAY, at Four o'clock, and on each succeeding Saturday, until further notice.

Theatrical Announcements.

ROYAL OLYMPIC THEATRE.

Miss SWANBOROUGH has the honour to announce that her first BENEFIT will take place on Monday next, July 6, on which occasion will be presented the comedy of ALL IN THE WRONG. Characters by Mrs. Stirling, Miss Swanborough, Messrs. G. Vining, F. Robson, &c. To conclude with the new burlesque extravaganza, called MADAM BILLO. Elvira, Miss Hughes; Lorenza, Miss Thirlwall; Prince Alphonsio, Miss Swanborough; and Masaniello by Mr. F. Robson. Tickets and places may be secured at the box-office daily from 11 till 5 o'clock.

NOTICES, &c.

All remittances should be addressed to the publisher.
 Notices of concerts, marked programmes, extracts, &c., should be forwarded
 as early as possible after the occurrence.
 Post Office Orders should be made payable to JOHN SMITH, Strand Office,
 and addressed No. 11, Crane-court, Fleet-street, London.

THE MUSICAL GAZETTE

SATURDAY, JULY 4, 1857.

WE have felt much pleasure in recording the successful appearance of the Vocal Association, but we could wish that the first public performance had taken place in a more suitable area than the centre transept of the Crystal Palace. The presence of some 5,000 persons in so magnificent a building, naturally gave *éclat* to the *début* of the new society, but the effect of the voices was by no means satisfactory, and we should not like to form strict judgment of the Vocal Association from the concert of Saturday last. As an amusement for the Crystal Palace visitors, the entertainment was meritorious; but, as the inaugurative performance of a new and important society, it was a very grand mistake. We believe that the Vocal Association was established, not as a sort of gipsy band, homeless and peregrinatory, but with a view to constant performance in St. James's Hall, a building now in course of construction between Regent-street and Piccadilly; and that the society contemplated establishing much the same sort of right and title to the new concert-room, as the Sacred Harmonic Society has done to Exeter-hall. Not that either of these societies aims at a monopoly of either building, in matters musical, but that it is exceedingly possible—and sometimes expedient—for such an institution to be identified with some particular *locale*. Under these circumstances, how much better would it have been for the Vocal Association to have made its first appearance at some room of corresponding, or reasonably proportionate dimension, to that of St. James's Hall! How much better to have engaged either the Hanover-square Rooms, Willis's Rooms, or even Exeter Hall, than to have exhibited for the first time in a place which swallows up sound like a cormorant, and, like Oliver, seems to ask "for more!" Had the Vocal Association previously appeared in London, and effected a reputation, they might have amused themselves with a speculative performance at the Crystal Palace, but to "come out" in a building of such size as to make their harmony a mere echo of itself was certainly not thoughtful.

We have now heard the Vocal Association under two extreme difficulties. We were present at the first private performance at the Music Hall, Store-street, a room by many degrees too small for such a choir, and we have listened to them at the Crystal Palace, where their strength is out of all proportion with the *locale* for their exhibition. We hope soon to hear of common sense being employed, and that a happy medium may be adopted, when we feel convinced, from what we have heard, that the performances of the society will be in a high degree satisfactory. There is so little choral music in London worth hearing, that we shall consider future performances by this association quite a boon; indeed, we shall look forward with anxiety to the first appearance of the society in some suitable room. We would rather look upon last Saturday's exhibition as a Crystal Palace experiment than as the *début* of the most important choral society—taking its numbers and efficiency jointly into consideration—which has yet been formed in the metropolis.

The short time that elapsed between the organization of this society and the first performance, proves what excellent material existed in London for the representation of choral music, and

surprises us that no previous efforts had been made to establish a choir on the same scale. Mr. Henry Leslie's choir is a smaller body, and therefore cannot be said to clash with the Vocal Association, whose efforts will in all probability be employed upon works of a heavier character, such as the oratorio and cantata. Under the direction of so good a conductor, and accomplished a musician, as Mr. Benedict, we feel sure that in the new St. James's Hall, we shall be treated to many works of this class that deserve audience, but which are neglected, a chief cause of the neglect being the want of a society whose members shall be ready to attack any description of choral music, with a prospect of speedy proficiency in whatever they undertake. A necessity for excessive drilling would impede the production of many new works, the time of both conductor and chorus being valuable. We trust that the members of this society are individually so competent, that there will be no hindrance to the production, not only of neglected works of continental writers, but of some of the compositions of our countrymen, which are anxiously awaiting a hearing.

As we have frequently remarked, the provinces take all the honour in production. Even last year, cantatas by two of our most esteemed composers—Hatton and G. Macfarren (both resident in London)—were brought out at a provincial festival, and we in London have to rest contented with a mere song or two from *Robin Hood* or *May Day* at a ballad concert. That the Vocal Association may assist in taking away this metropolitan reproach is our earnest hope.

The progress of this society, as we have above hinted, has been very rapid. A public meeting took place at the Music Hall, Store-street, on the 15th December, 1856, at which the objects of the association were explained. Officers were elected, and active measures taken to carry out the business details. On the same evening, Mr. Benedict agreed to accept the responsible situation of conductor, provided the members consented to the condition of strict and punctual attendance at all rehearsals of the association. From that period the society commenced its organization, and so far realized the expectations of Mr. Benedict, that he proposed arrangements for a private performance, which took place at the Music Hall, Store-street, on the 31st of March, 1857, in the presence of some of the most distinguished professors and amateurs in the metropolis, who testified their approbation; and at the close of the performance several professors signified their intention of composing works expressly for the Vocal Association. One work has already been received, and will be put in rehearsal as soon as circumstances will permit. Three meetings of a similar kind have, since that date, been held, and an increased interest was manifested by those who were present.

The last of this kind took place on Saturday evening, May 30th, at the Hanover-square Rooms. The following extract from the *Diary of the Cologne Choral Union*, published in the *Kölnische Zeitung*, Donnerstag, 4th June, will be read with interest:—

"On Saturday evening, May 30th, the Vocal Association—the Earl of Westmoreland, president, and Herr Benedict, conductor—entertained the Cologne Choral Union, at the Hanover-square Rooms.

"Herr Benedict delivered a most friendly address, in which he spoke in the most flattering terms of the performances of the 'Verein.' 'Your renewed visit to this country,' said he, 'among other things, has exercised a greater influence upon the condition of vocal music here, than you can imagine. The Vocal Association, in whose name I welcome you, owes its existence partly to the excitement produced by your performances. We honour you, as our teachers, and we beg of you to receive us with all indulgence; the efforts we are now about to make, must not be judged after your own standard of perfection, as you will be pleased to remember, we have been in existence only about five months.'

"The Vocal Association, 300 ladies and gentlemen in number, then gave us eight or nine part-songs (among which, two by Benedict, the

song so popular here, 'Home, sweet home,' and one for ladies' voices only, were encored). One of Abt's, and a 'Sanctus' of Bortnianski, we were particularly struck with. The Vocal Association numbers among its members, some very clear and sonorous voices, particularly in the soprano and bass. The delivery was very exact, and exceedingly well rendered and expressive. After these songs, which made a most joyous impression upon us, we were entertained at supper in a lower hall. In this excellent entertainment, we were amused and animated with the mixture of German, French, and straight-forward English. The excitement and joy broke completely out, as our singers offered their arms to the ladies to conduct them back to the concert-room, and expressed their thanks for the warm reception they had met with.

Our Union sang three pieces, after which the conductor led Herr Benedict to the middle of the hall, and there, amidst thunders of applause, presented him with a diploma of honorary membership of the Union, accompanying it with an address to the association, and their distinguished patron, whose name is so well known in the musical world."

At this meeting the Earl of Westmoreland consented to become President of the Vocal Association. The Vice-president is Sir J. E. Harington, Bart.

We find, on inquiry, that the voices are thus distributed;—soprani, 85, centralti, 45, alti (boys) 10, tenor, 80, bassi, 80. Meetings for practice take place every Tuesday, the drilling duration being two hours. All expenses connected with the association have been met from a fund raised by the members. We hear that there is a considerable balance in the hands of the Treasurer, notwithstanding a great outlay for music, and other necessary expenditure. This is decidedly gratifying.



By the band of the 1st Life Guards:—

Grand March of the 1st Life Guards	.... H. R. H. the Duchess of Kent.
Overture, <i>Jubel</i>	..... Conradi.
Selection, <i>Il Barbiere di Siviglia</i>	..... Rossini.
Quadrille, <i>Le Prophète</i>	..... Coote.
Fantasia	..... Dunkler.
Galop, "Signal"	..... Liedler.

Metropolitan.

CRYSTAL PALACE.

The eleventh opera concert took place yesterday week, the following vocalists appearing. Mesdames Grisi, Bosio, Devries, Parepa, Didiée; Signori Mario, Neri Baraldi, Graziani, Soldi, Luigi Mei, Tagliafico, Polonini, M. Zelger, and Herr Formes. The programme consisted of the usual worn-out pieces; witness, "Ernani, involami," "Robert, toi que j'aime," "Angiol d'amor," "Qui la voce," "Il segreto." Mario's chaste version of the romance from *La Favorita* elicited hearty applause and a demand for repetition, likewise Madame Didiée's spirited chanting of the *brindisi*. *Finale* from *La Favorita* and *Lucrezia* were performed, and the band played the overture to *Jessonda* and *Oberon* with much brilliancy. Signor Neri Baraldi sang "Alma soave," from *Maria di Rohan*, and proved himself one of the most effective tenors that have yet sung in the centre transept. The chorus sang Pearsall's madrigal, "I saw lovely Phillis." 'Tis an odd fashion this introduction of English madrigals into Italian opera concerts!

THE VOCAL ASSOCIATION.

This society, whose projection and embodiment have already been recorded in this journal, appeared before the public for the first time on Saturday last, when the following programme was performed:—

PART I.

Overture, <i>Euryanthe</i>	..... Weber.
Sanctus	..... Bortniansky.
Part-song, "The Hunter's Farewell"	..... Mendelssohn.
Part-song, "The Warbler of the Forest"	..... Benedict.
Adagio and Rondo for Clarinet	..... L. Maurer.
(Clarinet, M. Papé.)	
Part-song, "The dearest spot on Earth"	..... Benedict.
Glee, "Sleep, Gentle Lady"	..... Bishop.
March and Chorus, <i>Ruins of Athens</i>	..... Beethoven.

PART II.

Part-song, "Gaily o'er the Ocean"	..... Franz Abt.
Part-song, "Poor Stuff may suit us well"	..... Mendelssohn.
Part-song, "Blue Bells of Scotland"	
Overture, <i>The Crusaders</i>	..... Benedict.
Glee, "Up! quit thy bower"	..... Sir H. Bishop.
Part-song, "The Wood Minstrels"	..... Mendelssohn.
Part-song, "Take thy Banner"	..... J. Coward.
Choral March, "Cheer up, Companions"	..... Becker.

The performance took place in the centre transept of the Crystal Palace, and there were about 5,000 visitors to "assist" at the *début* of the new choir. The executive force consisted of about 300 voices, and Mr. Benedict conducted the greater part of the concert, the labours of Mr. Manns (the Musical Director of the Crystal Palace), being confined to the superintendence of the *Euryanthe* overture, and the clarinet solo, which, by the way, was beautifully played by the skilful Mr. Papé.

The "Sanctus" of Bortniansky—given without the *Da Capo*—was a favourable commencement for the entire body of voices, and Mendelssohn's beautiful part-song, with the author's accompaniment of brass instruments, was well chosen to exhibit the male voices, while the ladies—for fear of jealousy arising—had a special part-song assigned to them, immediately following. These *morceaux* were exceedingly well rendered, but the audience took little note until Mr. Benedict's part-song "Home, sweet home," which they encored. As a composition, it is inferior to many of Mr. Benedict's writings in the same style, and it had not the advantage of the most refined execution. On the word "slighted" the tenors were far too vociferous, and a very coarse effect was produced, but the *diminuendo* at the words, "Home, sweet home," was certainly praiseworthy, and went a little way towards redeeming the defect we have pointed out.

"Sleep, gentle lady," that clever and popular glee of Bishop's, was sung by the full choir, without accompaniment. (Where was the harp?) There was an insufficiency of *rallentando* and *diminuendo* at the close of the *Largo*. Probably the conductor finds a difficulty in obtaining the requisite expression from so large a body of voices, or, from being so accustomed to hear it sung in its legitimate form of quartett, we may be a little exacting. However, the people were delighted, and requested its repetition. Beethoven's exquisite and characteristic extract was indifferently effective, though its execution, on the part of both chorists and band, was creditable.

Abt's part-song was well sung, and received with favour. Mendelssohn's did not produce any effect. It was an ill choice, for it is undoubtedly the least good—we must not say "worst" in speaking of anything of Mendelssohn's—of his part-songs for male voices. The harmonized version of the "Blue bells" completed the triad of encores. The arrangement, by Neithardt (of the Berlin Choir), is simple, with just sufficient novelty of harmony to render it interesting without appearance of pedantry, and we have no doubt that its performance by the Vocal Association will tend to popularise it and suggest its adoption by many societies, public or private, who meet for the practice of part-singing. The last verse was very expressively sung. There was a moderate demand for repetition, which in our opinion was rather too hastily complied with. The other glee of Sir Henry Bishop's, "Up! quit thy bower," is very little known, and Mr. Benedict deserves credit for bringing it forward. It is a lovely piece of simple and unaffected harmony, and it was very nicely executed. The remaining part-song of Mendelssohn, and the pleasing but rather commonplace hymn of Mr. James Coward, were given with the requisite precision and expression, and the Choral March, a most inspiring affair, brought the concert to a lively conclusion.

The Choral March is intended to be sung by voices only, after the fashion of the Hungarian Polka, and other *morceaux* of similar character, but on this occasion a full band accompaniment, with big drum, was employed, which was a departure from the arranger's intention, though it gave a point and brilliancy which the mere choral execution would not have provided. After this march the National Anthem was called for, and performed by the voices only.

We must not forget to add, that Mr. Benedict's highly ingenious and effective overture to *The Crusaders*, an opera produced with prodigious success at Drury-lane during the Bunn dynasty, was remarkably well played by the band, under the composer's direction.

It was a particularly favourable day for the fountain. We

never saw the "upper" basins to such advantage. Every one was regretting that it was not one of the "entire system" days. By the bye, the "entire system" is exhibited to the opera concert visitors now, a fact worth knowing. The addition of liquid music to the attraction of the Italian chanters is a most liberal arrangement on the part of the directors.

The following is the return of admissions for six days, from June 26 to July 2:—

		Admission on Payment.	Season Tickets.	Total.
Friday	June 26 (7s. 6d.)	1,374	2,516	3,890
Saturday	" 27 (2s. 6d.)	2,689	3,265	5,954
Monday	" 29	9,641	425	10,066
Tuesday	" 30	6,444	467	6,911
Wednesday	July 1	4,134	323	4,457
Thursday	" 2	5,947	494	6,441
		30,229	7,490	37,719

PHILHARMONIC SOCIETY.

The sixth, and last, concert of the season took place on Monday evening at the Hanover-square Rooms. The only fault of the programme was its length:—

PART I.

- Sinfonia (*Jupiter*) Mozart.
 Aria, with two flutes obbligati (*L'Etoile du Nord*) Meyerbeer.
 Miss Louisa Pyne; Mr. R. S. Pratten and Mr. E. Card.
 Concerto, violin Beethoven.
 Mr. Cooper.
 Romance, "Parmi les Fleurs" (*Les Huguenots*) Meyerbeer.
 Miss Dolby.
 Overture (*Leonora*) Beethoven.

PART II.

- Sinfonia in E flat Spohr.
 Recit. & "Timor di me"
 Air { "D'amor sul' ali roseo" } (*Il Trovatore*) Verdi.
 Miss Louisa Pyne.
 Solo, pianoforte (17 Variations sérieuses) .. Mendelssohn.
 Madame Clara Schumann.
 Duett, "Ebben per mia memoria" (*La Gazza Ladra*) Rossini.
 Miss Louisa Pyne and Miss Dolby.
 Overture, *Oberon* Weber.

The symphony of Spohr was advertised to be played first, and the late-comers were in terror of having lost part of what was a comparative novelty. The familiar strains of the noble "Jupiter" struck upon their ears, however, as they ascended the staircase, the works having changed places, as at the previous concert. A finer performance of Mozart's symphony could not have been desired. The rendering of that of Spohr was not so irreproachable, delicacy being frequently wanting. The resemblance to Mozart in this work is very remarkable. A familiar little phrase from *Don Giovanni* forms the subject of the *allegro*, and the *largetto con moto* has some likeness in theme and style to the slow movement of Mozart's third symphony (in the same key), though the construction is very different. The opening phrase is given to the violoncellos; it reappears as a flute solo, which leads to its reoccupation by the violoncellos with a florid stringed accompaniment, these in turn resigning it to the violins, with florid bass. The *scherzo* possesses nothing of a *scherzando* character: it should have been termed *menuetto*. It is a charming movement, though somewhat too lengthy, two trios being introduced, and in an unnecessary prolix manner. This symphony was performed at one of the concerts of the New Philharmonic Society last year. Beethoven's violin concerto found an able exponent in Mr. H. C. Cooper, one of our very best violinists. The commencing chords of the first *cadenza* were not quite correctly stopped, but this is the only fault that can be mentioned. The lovely little theme which occurs in the *allegro*—how happy Beethoven is in his themes!—was most beautifully played, and the orchestral accompaniments were very satisfactory. Mme. Schumann, who should have played a concerto, gave Mendelssohn's seventeen variations *sérieuses* in perfect style, and was generously applauded.

It was Miss Louisa Pyne's first appearance, we believe, since her return from a lengthy tour in the United States. She was

heartily welcomed, and received plenty of applause for her vocalisms. Her most successful performance was in the trio from *L'Etoile du Nord*, translated from the same composer's opera of *Viola*. The air from *Il Trovatore* was ill chosen, and too slowly sung. Judging from this, and from Miss Pyne's share in the duo from *La Gazza Ladra*, we cannot consider her improved in style, though her voice has mellowed since we last heard her. Miss Dolby's "Parmi les fleurs" was very expressive, and met with marked approbation.

The overtures were capitally played, the electrifying *Crescendo ed accelerando* in *Leonora* being particularly well managed.

Professor Sterndale Bennett conducted with his usual skill and decision; we ought to feel very proud of such a conductor.

VOCAL UNION.

This society—small in numbers, but great in excellence, and of importance as affording the public almost the only opportunity of hearing glees well sung—has given two of a series of morning concerts, at the Hanover-square Rooms. The plan of these entertainments is similar to that adopted at the first concerts of the Vocal Union, twelve months ago, with the addition of vocal solos.

The first concert of this season was given on the 24th June, the concerted singing of the Union—Miss Marian Moss, Messrs. Foster, Wilbye Cooper, Montem Smith, Winn, and Thomas—being varied by the solo performance of Miss Dolby, and by Mr. Cusins's execution of two pianoforte pieces. The programme contained a five-part song by Macfarren, written expressly for the Vocal Union, and some of the glees, which had proved most effective at the concerts of last season, one of these, "The bee," gaining an encore. A very fine five-voice glee, by Goss, "O thou whose beams," was introduced. Miss Dolby sang Hullah's "Three fishers," which was encored, and "The rainy day," the latter in place of "The reaper and the flowers," which was announced in the programme.

At the second concert the following glees were sung:—"Hark! the lark" (Cooke), "Father of heroes" (Calcott), "Queen of the silver trio" (Hindle), "By Celia's arbour" (Horsley), "When winds breathe soft" (Webbe), and "The hunt is up" (Hatton). There were two madrigals, Beale's "Come, let us join," and Ravenscroft's "In the merry spring." The latter was encored—Horsley's and Hatton's glees obtaining a similar compliment. "Hark! the lark" might very well be expunged from the *répertoire* of the Vocal Union: it is one of the most commonplace of glees, and might be left for the *salon*, where timid choristers meet to practise "The Chough and Crow," "Hail, smiling morn," &c. A pastoral part-song called the "Nomad," was composed expressly by Mr. G. Linley.

Mrs. William Howard was the solo vocalist, and Mr. Lindsay Sloper played Mendelssohn's *andante* and *presto agitato*.

At the third concert on Wednesday next, a new glee by Henry Smart will be sung, and Horsley's "Now the storm." The latter is one of the finest glees that can be heard, and we are quite sure that Mr. Smart's composition will be interesting.

OLD CHORISTERS' GATHERING.

The Old Choristers held their "gathering" yesterday week, at Windsor, and, from all accounts, appear to have enjoyed a few hours' most agreeable respite from the duties of every-day life. The day's proceedings were prefaced by an attendance at Saint George's Chapel, and a participation in the choral service, in which Tallis's responses, Gibbons' service in F, and Dr. Croft's "God is gone up," formed the most prominent features. After service the chapel organ, in its renovated state, was tried, and the merits of the recent additions discussed. The next subject for discussion was a substantial lunch, kindly provided by Mrs. Elvey, which, judging from the protracted nature of the attack thereon, and the number and size of the breaches made in the walls of bread and cheese, though defended by a torrent of bitter ale, must have met with immense approval. The state apartments in the Castle were then visited, after which the whole party went to Old Windsor in a pleasure-barge (!)—a pile which, from being honestly and indisputably the opposite of your modern new-fangled "out-rigger" style of craft, both in build and speed, might very well have been the identical inspiration that used to convey the Saxon Kings to their Palace at Windlesore, the ancient name of Old Windsor. The bargemen (as an architect

would say) were certainly "later insertions," though even they were not in the "decorated style." As to the "period" to which the horse belonged that towed the heavy barge with its light-hearted occupants, the only conclusion that could be arrived at with any certainty was, that it *must* have been born some time or other. In rather more than two hours, — the distance achieved was about two miles, — the "old boys" landed at Old Windles-ofra, where, through the courtesy of Mr. and Mrs. Winch, at the kind intercession of Dr. Elvey, an excellent cold collation had been laid out in their grounds, by "Mine host of the White Hart hostelry," on a lawn sloping down to the river, and shaded by a row of venerable and gigantic trees. The "execution" now done exceeded even that performed on the Pedal Bombarde at chapel in the morning; nor could the "tongues" of the latter have vibrated more quickly or merrily than did those of the *vox humanas* now in desperate operation. Dinner being concluded, several toasts were proposed, and many glees sung, and the proceedings of the day were being carried on with great spirit, when it was announced that in order to catch the last London train, the party must take to the barge immediately. This was soon accomplished, and the "Old Choristers" returned to New Windsor as quietly as people usually do after dinner. Not many hats were lost, and no lives. Seriously, those present experienced such genuine pleasure from meeting their old school-companions, — to say nothing of the beautiful prospects and excellent cheer enjoyed during the day, — that it was proposed that the mere "gathering" should at once be formed into a "Society," so that such an annual meeting might in future be relied upon by its metropolitan and provincial members, and looked forward to as one of the pleasant recreations to be participated in during the summer holidays. The idea is such a good one in itself, and moreover is so practicable, that we shall rely on hearing, ere long, of its successful accomplishment.

MR. BENEDICT'S second grand concert took place on the 24th June, and Her Majesty's Theatre was crowded with the patrons and admirers of this accomplished pianist, composer, and conductor. The programme was one of great variety and excellence, and the management of the theatre most liberally co-operated with Mr. Benedict in placing the grand *finale* to the first act of *Il Don Giovanni* on the stage, with all the scenic adjuncts and effects. The concert opened with Weber's overture, *The Ruler of the Spirits*, which was very indifferently played by the band, and appeared to us to have been innocent of rehearsal. The presiding genius of the *tympani* missed one of his solos altogether, for which we felt devoutly thankful, the tone of the drums used at Her Majesty's Theatre being, as we have before insisted, most detestable and intolerable. Meyerbeer's *trio*, "Pensa e guarda," from *Marguerite d'Anjou*, was admirably sung, and most distinctly enunciated, by Signori Benevntano, Belletti, and Vialletti. Mdlle. Ortolani next made her appearance, treating us to "Son vergine," the *polacca* from *I Puritani*, with the usual surplus amount of tremulous vocalization, and a decided superabundance of capital oscillation. 'Tis quite bad enough for Mdlle. Ortolani's voice to wag, without a head accompaniment. Signor Bazzini displayed his peculiar talent as a violinist in two movements from a *concerto* of his own composition, and obtained considerable applause, but the first piece that seemed to thoroughly take the fancy of the audience, was a *trio* from Verdi's opera of *Attila*, which was charmingly sung by Mdlle. Spezia, Giuglini, and Corsi, and loudly applauded. Next came a slow movement for two violoncellos, written by Piatti, and performed by that talented executant and Signor Pezze, a recent recruit in the orchestra of Her Majesty's Theatre. On seeing the two violoncellists walk on to the stage, we were instinctively reminded of the famous anecdote about "two flutes." Without being rude enough to specify that two violoncellos were "worse" than one, we will merely remark how happy we could have been with *either*, were t'other, &c., for beyond a very clever *cadenza* for the two instruments in harmony, at the end of the introduction, the exhibition was not remarkably interesting. Cimarosa's *trio* from *Il Matrimonio Segreto* was sung by Mdlles. Piccolomini, Ortolani, and Spezia. Mdlle. Piccolomini, (who was very agreeably dressed on this occasion,) completely acted her share of the *trio*; rather overdoing it, we thought. Signor Bonetti's name appeared, for the first time we believe, as a composer. A romance, entitled "Il Desio" — a very charming

morceau, and delicately instrumented — was sung with the utmost grace and sweetness by Signor Giuglini, and was applauded in a manner that must have gratified both composer and interpreter. We now had a vocal novelty, Mdlle. Piccolomini in an English ballad. The vivacious little artiste made her appearance in a high state of amusement at the idea of singing in English, and, on catching a glimpse, during the performance of the symphony, of her family in a private box, could not restrain a small cachinatory paroxysm. She evidently thought it a good bit of fun, but she recovered her seriousness sufficiently for the due and appropriate performance of the ballad — Balfé's popular "Dream," from *The Bohemian Girl*. She sang it with smoothness and becoming expression, giving the final lines with much earnestness, and her enunciation of the words was remarkably distinct. The vowels obtained a queer pronunciation now and then; for instance, the second and fourth lines of the first verse were thus coloured: —

"With *varsals* and *sairfs* at my side :"
"That I was *thee* hope and *thee* pride."

but we were, on the whole, much astonished at the young lady's success, for we had next to us a gentleman who took great pains to assure of his having trained Mdlle. Piccolomini to the Anglican accent, and when we inform our readers that the party was an unmitigated Italian, they will share our surprise that the vowels in Bunn's poetry came off so well.

A selection from Glück's *Orfeo* introduced Madame Alboni. A *scena*, with chorus, "Chi mai dell' Erebo," was magnificently sung on the part of the great solo vocalist, but the intonation of the chorus was sadly defective. A short chorus followed, "Vieni a regni del riposo," and Madame Alboni wound up the selection with a delightful version of a very well-known piece from this little-known opera. Nothing better than "Che farò senza Euridice" could have been chosen to display the luscious tones of Alboni's voice.

Messrs. Benedict and Lindsay Sloper played Mendelssohn's "Hommage à Handel," a *concertante* for two pianofortes of moderate effect, though we must acknowledge its merit. The performance of a pianoforte *concerto*, which we thought Mr. Benedict would have favoured us with, was left in the fairy-fingered hands of Miss Arabella Goddard, who played Mendelssohn's in G minor. The first movement and the *rondo* were taken at an outrageous speed. We must unhesitatingly assert that in the latter, distinctness was actually sacrificed, and the first movement would have gained by a little relaxation, though we must do Miss Goddard the justice to state that the scale passages in sixths, which one might imagine would suffer from undue velocity, were executed with astonishing accuracy and clearness. The *andante* was as exquisite a piece of *cantabile* and reposeful playing as we could wish to hear. Since Mdlle. Clauss played this *concerto*, on her first appearance in England (she never played the *andante* as quietly afterwards), we have not heard anything approaching so delightful a version of this lovely movement. We have such pleasurable recollections of the determined quietude and judicious expression of the young pianist, that we almost repent of having grumbled at her too great impetuosity in the other portions of the work.

The performance of Mozart's grand *finale*, *en scène* and *en costume*, was a startling novelty for morning-concert goers. It was prefaced by Mr. Benedict's overture to *The Minnesinger*.

In the third part of the entertainment, the new tenor, Signor Belart, made his appearance, and took the house by storm with a wondrous exhibition of vocal flexibility. A *tema con variazioni* for the tenor voice is indeed a novelty. Such was Signor Belart's choice, there being such a *morceau* in Vacca's opera *Pietro il Grande*. The air itself was very pleasing, and the variations, — one in scale, the next syncopated, and the third in triplets — were exceedingly neat, the execution being very distinct and praiseworthy. Signor Belart was recalled amidst enthusiastic plaudits, and compelled to repeat the variations.

The remaining pieces were, a solo by Signor Bottesini on the contra-basso (that horrid set of gymnastics, the "Carnaval de Venise," which Mr. Benedict should not have permitted to enter the programme); "Spirto gentil," beautifully sung by Signor Giuglini; and two pieces from Mr. Benedict's opera *The Gipsy's Warning*. The former of these twain, "Tis sad thus to fall," was expressively sung by Mr. Charles Braham, the other, a student's serenade, "Blest be the home," was given by the

chorus. The grand Coronation March from *Le Prophète*, with the *tympani* again asleep (thank goodness!) concluded the concert.

MADAME BASSANO and HERR KUHE gave their annual morning concert at Hanover-square on Monday. The vocalists were Madame Clara Novello, Madame Westerstrand, and Miss Messent; Messrs. Reichardt, F. Lablache, Jules Lefort, Bodda, and Sims Reeves. The instrumentalists were Herr Deichmann (violin), Signor Piatti (violin), and Herr Engel (piano-harmonium). As the selection, according to the prevailing custom on these occasions, consisted of nearly thirty pieces, we can touch only on the specialities. Beethoven's sonata in G (piano and violin), performed by Herr Kuhe and Deichmann, is becoming generally popular. The simplicity of its structure, its melodious subjects and phraseology, will always make it a favourite with classical amateurs, especially as it is within the compass of moderate players. The vocal gem of the concert was Mr. Sims Reeves in the canzone, "Adelaide." Madame Bassano's interpretation of the aria from Gluck, "Che farò," was a piece of elegant dramatic declamation, and would have been perfect but for some forced expression, and elongated notes. The muse loves you well, Madame Bassano, but you will forfeit her favours if you do such things. In Wallace's pretty song, "The fireside," the fair vocalist relied entirely on her simplicity and natural feeling, and so this song was one of the best vocalities of the concert. Mdlle. Westerstrand sang the cavatina from *Anna Bolena*, and a couple of Swedish melodies. Our fair and newly arrived visitor was decidedly successful, although the "melodies" being among the most popular of Jenny Lind's notoriety, it would perhaps have been more judicious to avoid. In another way, however, Mdlle. Westerstrand will better bear a comparison with her rival, for she is very handsome. Miss Messent, whose voice is as sweet as a castanet, gave its due effect to Halévy's piece of doubtful inspiration, "Il va venir." Madame Clara Novello sang Verdi's romanza, "Séfido a me"—the singing was admirable, but the music is scarcely above mediocrity. Herr Kuhe's touch on the pianoforte is more remarkable for vigour than neatness. In the solo, "Le reveil des fées," the right hand wanted clearness; but the rapid octave passages in the "Polka" were given with great power and decision. Herr Reichardt, Mr. F. Bodda, Mr. Jules Lefort, Signor Piatti, Herren Deichmann, and Engel, all lent their best aid to the selection. The room was crammed with fashionable company; and, looking at the high price of the tickets, we conclude that both *beneficiaires* must have reaped a golden harvest.

HERR JANSÁ gave a morning concert at the Hanover-square Rooms on Monday week. Six of his compositions were introduced; a quartett in B minor, an *air Russe* for violin, a duet for pianoforte and concertina, a *concert stick* for two violins, viola, and violoncello, and two motetts. Of these, the quartett met with the most favour, but the other pieces evinced care, ingenuity, and a praiseworthy unpopularity. There was an excellent band, conducted by Mr. Alfred Mellon, but it was only employed in accompaniment. The vocalists were Mme. Rudersdorf and Herr Van der Osten. The lady sang a melody by Randegger, "Mourn not," with harmonium *obligato*. The pitch of the harmonium and that of the pianoforte being at variance, an unpleasant effect was produced, otherwise we think we should have liked the composition. The gentleman sang Beethoven's "Adelaide," not in the best of tune, and the last movement was much too slow. Herr Jansa had the valuable assistance, in addition to the names we have mentioned, of Herr Ernst, Herr Pauer, M. Billet, M. Schreurs, Herr Engel, Signor Regondi, Mr. Carrodus, and Signor Randegger. The choruses were under the direction of Mr. C. Beale.

ROYAL ACADEMY OF MUSIC.—A grand fancy dress ball was given at the Hanover-square Rooms, on Thursday evening, for the benefit of the Royal Academy. It was under the immediate patronage of Royalty, and it was pretty generally expected that her Majesty would be present. None of the Royal party made their appearance, but there were about 500 of the rank, fashion, and beauty of the metropolis present.

ABBEY GLEE CLUB.—Seven gleees were sent in by competitors (members of the club) for the annual prizes. The first prize, of fifteen guineas, was awarded to Mr. Montem Smith; the second, of ten guineas, to Mr. James Coward; and the third of five guineas, to Mr. G. W. Martin. Illness prevented Mr. Dixon from attending, but Mr. Evans, the president of the Westminster Madrigal Society, made an excellent chairman on the occasion.

GALLERY OF ILLUSTRATION.—The hot and oppressive weather, which empties the theatres and fills the public gardens, lacks its wonted effect on Mrs. German Reed's Illustrations. "The Gallery" is just as crowded as ever, and there seems as little likelihood of this lady's coming to the end of her labours as there was on the first night of her performance. The second part of the new entertainment is, on the whole, the best; and the best part of this is the Irish servant girl, and "Sarah Wilks," the lady who comes to reclaim "a bit of property" of which Mr. Reed has become illegally possessed, but goes into a "huff" on discovering that it is another Mr. Reed whom she wants. The personal metamorphosis which Mrs. Reed effects in the change from the former to the latter character, is not the least comical part of the business. The four songs in character of the four seasons, conclude the entertainment well: the German song (Summer), pleases most. "I cannot make myself look younger," said Mrs. Reed, as she finally appeared in the character of Amina. "No," responded the audience in hieroglyphic plaudits, "nor better either, Mrs. Reed." We have the same objection to make to these "Illustrations" that we had to the last. The fair illustrator keeps too much on the comic side of her talents. A few touches of the serious, as we have before observed, are not only desirable for their own sake, but unquestionably give additional *gusto* to the rest. Will Mr. Reed favour us with copies of his own musical contributions to the entertainments?

SIGNOR BAZZINI gave a *matinée* at Willis's Rooms, on Saturday last, assisted by Mdlles. Hertha de Westerstrand, Caroline Wagner, and Augusta Stubbe; Signor Solieri, Signor Giuglini and M. Jules Lefort. Pianoforte, Signor Andreoli; violin, Signors Bazzini and Favilli; viola, Herr Goffrie; violoncello, Signor Piatti; harmonium, Herr Engel. Conductors, Signori Li Cusi, Stanzieri, Campana, and Herr Ganz. Mdlle. Stubbe and M. Lefort sang Rossini's "Bella imago" well, and the lady was also effective in an *aria* by Mercadante. Signor Bazzini played some of his own compositions. A moderately good quartett, MS., in E minor, by Donizzetti, was performed for the first time in England. We presume that it is a work of the celebrated operatic composer Donizzetti, though the fact of the programme having the name spelt three times with double z, might well incline us to think otherwise.

MADAME CLARA SCHUMANN gave a morning concert on Saturday last. She was assisted by Madame Clara Novello, Miss Stabbach, and Ernst. Among the pieces performed were Beethoven's Sonata in C minor for piano and violin: Bach's Prelude and Fugue (A minor) by the fair *beneficiaire*, who also played pieces by Mendelssohn and Chopin, and Handel's seventh suite of pieces. Herr Ernst was in his finest mood; in the C minor sonata he showed all his capabilities; and delicacy as well as superb energy marked his performance. Madame Clara Novello sang "Das Veilchen" (Mozart) to perfection, and was loudly applauded; as was also Miss Stabbach in "Ah perfido" of Beethoven. The vocal music was accompanied by Signor Vera.

A grand morning concert, under the management of Signor and Madame Puzzi, took place at the Hanover-square Rooms, on Tuesday, for the benefit of the Warwick-street Schools. The vocalists were Madame Lemmens, Miss Alice Ronayne, Madame Caradori, Miss Lascelles, and Madame Hertha de Westerstrand; Signor Solieri, Mr. Desprets, Herr A. Reichardt, Signor Monari, Signor Gimbilei, M. Jules Lefort, and the gentlemen of the Orpheus Glee Union. Pianoforte, Signor Andreoli; harmonium, Herr Engel; conductors, Signori Piloti, Biletta, and Vera.

THE LATE ADAM LEFFLER.—On the occasion of a dinner recently given by one of the City companies, at which like meetings the late Mr. Leffler had for many years professionally attended, the chairman desired the musical director (Mr. T. Young) not to engage any person in his (Mr. Leffler's) place, but to consider him as present, and to hand the amount he would have been entitled to to his widow. Such unostentatious benevolence is, in every respect, worthy of admiration.

A prospectus has been issued of a subscription Comic Italian Opera, projected to be given at the St. James's Theatre, to enliven "persons of quality" who may pass the winter in London. This is to commence on the 16th of November;—to give six performances a week, with a double company of artists during three months. The company announced as already engaged consists of Mesdames Fumagalli, Vascetti, Luigia, Tamburini; M. M. Daniele, Serazzi, Bartolucci, Fumagalli, Casaciello, Ciampi, Castelli.

THE QUEEN AND AMATEUR ACTORS.

Her Majesty the Queen has, I am informed, expressed a desire, through Colonel Phipps, to Mr. Charles Dickens, to witness the performance of the play of *The Frozen Deep*, which has been announced at the Gallery of Illustration, for the benefit of the widow of the late Mr. Douglas Jerrold. Her Majesty wished Mr. Dickens and his admirable troupe of private performers to enact the play at Windsor Castle. Mr. Dickens, if I am not incorrectly instructed, replied on his own part, and on that of the gentlemen associated with him, that he would be most happy to perform at the palace, if the social status and position of himself and his colleagues could be recognized on the occasion. In other words, these gentlemen, having their own notions of the dignity of literature, required to be treated as gentlemen and distinguished literary characters by a lady who ought to be proud of the literature of her reign. The Queen invites painters to her table—why not novelists and poets? If for any reason this was not convenient to Her Majesty, it was intimated that the gentlemen would be delighted to perform before the Queen at the Gallery of Illustration, instead of at the palace. The result has been that Mr. Dickens and his friends do not go to Windsor, but that the Queen and Court come to the Gallery of Illustration. I leave this little and true story to speak for itself and point its own moral, and merely say—"Bravo, Charles Dickens!"—London Correspondent of the *Inverness Courier*.

CHORAL SERVICES

On June 28, being the third Sunday after Trinity.

ST. PAUL'S CATHEDRAL.

CHANT.	SERVICE.	ANTHEM.
M.—Lupton in B flat and F.	Aldrich in G.	
H.—Beckworth in A.	King in C.	God is gone up. Croft.

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M.—Sir G. Smart in G.	Boyce in A.	I have surely built. Boyce.
H.—Ditto.	Arnold in A.	I will sing of Thy powers. Greene.

LINCOLN'S INN.

M.—Boyce in D.	Nares in F.	Praise the Lord, O Jerusalem. Hayes.
H.—Stafford Smith in G.	Nares in F.	The heavens declare. Boyce.

For July 5.

ST. ANDREW'S, WELLS STREET.

M.—Elvey in A. Alcock in D.	Mendelssohn in A.	He that shall endure. Mendelssohn.
A.—Hayes in D minor and major.	Goss in E.	Awake, awake. Wise.
H.—Ditto.	Cooke in G.	Wherewithal shall a young man. Boyce.

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SADLER'S WELLS.—Boxes, 2s. and 3s.; Pit, 1s.; Gallery, 6d. Doors open at half-past 6, commence at 7.

SONO.—Stalls, 3s.; Boxes, 2s.; Pit, 1s. Half-price at 9.

STRAND.—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Galleries, 6d. Doors open at half-past 6, commence at 7.

STANDARD.—Lower Boxes and Stalls, 1s. 6d.; Upper Boxes, 1s.; Pit, 6d.; Centre Circle on First and Second Tier, fitted up quite private, 2s.; Gallery, 3d.; Family Private Boxes, £1 1s. and £1 11s. 6d.; Private Boxes on Lower Circle, 3s.; Private Boxes Upper Circle, 2s.; New Centre Private Boxes, 4s.

SURREY.—Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 6, commence at half-past. Half-price at half-past 8.

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- " — Miss Susan Goddard's concert, Hanover-square, 8.
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LEGAL.

HOUSE OF LORDS, JUNE 29.

CROFT V. LUMLEY AND OTHERS.

Their Lordships sat this morning for the purpose of hearing the arguments in this writ of error, brought from a decision of the Court of Exchequer Chamber, affirming a judgment of the Court of Queen's Bench. The Lord Chancellor, Lord Brougham, Lord Wensleydale, and the learned judges were present.

The Attorney-General, Mr. H. Hill, and Mr. Unthank were heard on behalf of the plaintiff in error.

Sir F. Kelly and Mr. Maude represented the defendant in error, Lumley, and Sir F. Thesiger and Mr. Serjeant Wells appeared for the other defendants in error.

It appeared from the arguments of the counsel on behalf of the plaintiff in error that the proceedings in this case had originated in an action of ejectment, brought by Faithful Croft as the lessor, against Benjamin Lumley as the lessee of Her Majesty's Theatre, in the Haymarket, in which the plaintiff sought to recover possession of that building on the alleged forfeiture by the defendant of his lease, by reason of alleged breaches of covenant on his part. The lease in question, dated the 10th of July, 1845, was granted by Mr. Croft to Mr. Lumley, and demised the Opera-house and other premises, part for 66 years and the remainder for 21 years from its date. There were several covenants and clauses for re-entry, and the questions before the House were, first, whether, under the circumstances, the lease had been forfeited, and secondly, if forfeited, whether there had been a waiver of that forfeiture by the plaintiff by the acceptance of rent. The forfeiture was claimed on three different grounds,—1, that Mr. Lumley, having covenanted that he would not convert the Opera-house to any other use than for acting and performing operas, plays, concerts, balls, masquerades, assemblies, and such theatrical and other public amusements or entertainments as had usually been given therein, but that he would use his utmost endeavours "to improve the same for that use and purpose," had failed in the performance of his covenant by shutting up the building for a period of three years, extending from 1853 to 1856. It was alleged that by so shutting up the theatre Mr. Lumley had injured its reputation, and that therefore he had not used his utmost endeavours to improve it in accordance with his covenant. The second alleged breach was for his having, contrary to his covenant, let out certain boxes and stalls to certain persons for a longer time than for one year. In support of this part of his case the plaintiff showed that under a deed dated the 20th of December, 1851, Mr. Lumley had granted certain boxes therein named, with others, for one year, beginning the 1st of March, 1852, to Messrs. Brandus and Co., and that by another deed he had granted to Mr. W. Hughes the same boxes, with others, from the 1st of February, 1853, for one year, so that the same boxes would be let at the same time, although to different persons, for a longer period than one year. The third alleged breach was that, in violation of his covenant, Mr. Lumley had mortgaged or encumbered the theatre by voluntarily giving warrants of attorney to confess judgments on debts as collateral security for the repayment of money borrowed. The Court of Queen's Bench decided that the only breach of covenant committed by Mr. Lumley was the third, with respect to his having encumbered the theatre, but they gave judgment in his favour on the ground that there had been a waiver of the forfeiture on the part of the plaintiff by his having received rent subsequent to the facts complained of coming to his knowledge. The Court of Exchequer Chamber had affirmed this judgment so far as it was in favour of the defendant, but were of opinion that the defendant had been guilty of no breach of covenant with respect to the third ground, and they therefore did not go into the question of waiver of the forfeiture. This latter decision was now appealed against, and brought by writ of error before their Lordships' House.

The principal point now relied upon by the counsel on behalf of the plaintiff was the fact that Mr. Lumley had encumbered his interest in the theatre by voluntarily giving the warrants of attorney under which judgment had been obtained against him. It was contended that he having done an act involving certain consequences must be considered to have done all that by law was involved in that act. By his giving the warrant of attorney he had placed certain persons in a position to obtain a registered judgment, and thus they had gained an equitable charge upon

the theatre, contrary to the express covenant contained in the lease. With respect to the question of waiver of the forfeiture by the plaintiff, it was contended that the money had only been received as compensation for the occupation of the premises, and not for rent, which would therefore not amount to a waiver of the forfeiture.

On behalf of the defendants in error it was contended that there was no pretence for considering the judgments obtained against Mr. Lumley as mortgages or encumbrances within the meaning of the words of the covenants. It was clear that by giving the warrants of attorney upon which the judgments were obtained Mr. Lumley had created no charge upon the estate, for the power of disposal vested in him was not restricted until after the registered judgments were obtained. The act of obtaining those judgments was not Mr. Lumley's act, and therefore he had no hand in encumbering the estate. Judgments were particularly distinguished from mortgages, for no mortgage could be granted of church property, and yet judgments might be obtained under warrants of attorney, and a charge thus created upon the land. With respect to the boxes being let for more than a year, it was submitted that the mere fact of letting boxes just before the end of the season of 1852 to different persons from those to whom they were then let for the season of 1853 could not be held to be a breach of the covenants in the lease, for it would have been impossible for Mr. Lumley to have carried on the business of the Opera-house without securing the letting of his boxes for the ensuing season. It was also submitted that there had been no substantial lease granted for more than a year, inasmuch as the contingencies upon which the lease of the boxes had been granted—namely, the opening of the theatre, had not happened at the time the action was brought. Under these circumstances it was contended that there had been no forfeiture of the lease. With regard to the question of waiver, it was contended that money was paid to Mr. Croft as rent, and that in accordance with the rules of law the creditor must apply money paid him by his debtor to the purpose named by the latter at the time of paying it.

The Attorney-General having replied,

The Lord Chancellor put certain questions to the learned judges involving the points in the case.

The learned Judges requested time to consider their opinion.

Further consideration adjourned.

On Monday, at the Lambeth Police-court, Mr. Thomas Goddard, of 47, Welbeck-street, Cavendish-square, and father to Miss Arabella Goddard, the celebrated pianist, attended before Mr. Elliott, to answer to a summons charging him with assaulting Mr. John Ella, of No. 20, Harley-street, Cavendish-square, a gentleman well known in the musical world, and director of the Musical Union.

Mr. Harrison, the barrister, instructed by a solicitor, whose name did not transpire, attended on the part of Mr. Ella; Mr. Cross appeared for the defendant, and a number of musical gentlemen were present to hear the proceedings.

Mr. Harrison, having briefly stated the outline of the complaint, called the Rev. Mr. Cox, of 44, Burton-crescent, and vicar of St. Helen's, Bishopgate, who deposed that on Saturday, the 13th ultimo, he was in the Crystal Palace, at the rehearsal of the Handel Festival, and while in conversation with Mr. Ella, the complainant, a person whom he did not then know, lunged against that gentleman with such violence that he fell right into his arms, and had it not been for his support, he must have fallen to the ground. Believing the circumstance to have been the result of accident, he (Mr. Cox) looked to the defendant, and expected an immediate apology, but none was made; and, judging from Mr. Goddard's appearance and manner, he at once changed his opinion, and saw the act was intentional.

In cross-examination, Mr. Cox said the circumstance of which he spoke took place in the upper gallery, opposite the orchestra, at a part where there was room for several persons to pass without pressure. He did not see anybody else pass at the time, and did not hear any apology whatever pass, or made after the act he had described. He knew nothing whatever of any private or former differences.

Mr. John Ella, the complainant, was then sworn, and having stated that he was director of the Musical Union, was about to proceed with his evidence, when Mr. Cross interposed, and said his client was willing to pay in bail, if that would satisfy the complainant.

THE QUEEN AND AMATEUR ACTORS.

Her Majesty the Queen has, I am informed, expressed a desire, through Colonel Phipps, to Mr. Charles Dickens, to witness the performance of the play of *The Frozen Deep*, which has been announced at the Gallery of Illustration, for the benefit of the widow of the late Mr. Douglas Jerrold. Her Majesty wished Mr. Dickens and his admirable *troupe* of private performers to enact the play at Windsor Castle. Mr. Dickens, if I am not incorrectly instructed, replied on his own part, and on that of the gentlemen associated with him, that he would be most happy to perform at the palace, if the social *status* and position of himself and his colleagues could be recognized on the occasion. In other words, these gentlemen, having their own notions of the dignity of literature, required to be treated as gentlemen and distinguished literary characters by a lady who ought to be proud of the literature of her reign. The Queen invites painters to her table—why not novelists and poets? If for any reason this was not convenient to Her Majesty, it was intimated that the gentlemen would be delighted to perform before the Queen at the Gallery of Illustration, instead of at the palace. The result has been that Mr. Dickens and his friends do not go to Windsor, but that the Queen and Court come to the Gallery of Illustration. I leave this little and true story to speak for itself and point its own moral, and merely say—"Bravo, Charles Dickens!"—London Correspondent of the *Inverness Courier*.

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E.—Beckworth in A.	King in C.	God is gone up. Croft.

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M.—Sir G. Smart in G.	Boyce in A.	I have surely built. Boyce.
E.—Ditto.	Arnold in A.	I will sing of Thy powers. } Greene.

LINCOLN'S INN.

M.—Boyce in D.	Nares in F.	Praise the Lord, O Jerusalem. } Hayes.
E.—Stafford Smith in G.	Nares in F.	The heavens declare. Boyce.

For July 5.

ST. ANDREW'S, WELLS STREET.

M.—Riley in A. Alcock in D.	Mendelssohn in A.	He that shall endure. } Mendelssohn.
A.—Hayes in D minor and major.	Goss in E.	Awake, awake. Wise.
E.—Ditto.	Cooke in G.	Wherewithal shall a young man. } Boyce.

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STRAND.—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Galleries, 6d. Doors open at half-past 6, commence at 7.

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The Attorney-General, Mr. H. Hill, and Mr. Unthank were heard on behalf of the plaintiff in error.

Sir F. Kelly and Mr. Maude represented the defendant in error, Lumley, and Sir F. Thesiger and Mr. Serjeant Wells appeared for the other defendants in error.

It appeared from the arguments of the counsel on behalf of the plaintiff in error that the proceedings in this case had originated in an action of ejectment, brought by Faithful Croft as the lessor, against Benjamin Lumley as the lessee of Her Majesty's Theatre, in the Haymarket, in which the plaintiff sought to recover possession of that building on the alleged forfeiture by the defendant of his lease, by reason of alleged breaches of covenant on his part. The lease in question, dated the 10th of July, 1845, was granted by Mr. Croft to Mr. Lumley, and demised the Opera-house and other premises, part for 66 years and the remainder for 21 years from its date. There were several covenants and clauses for re-entry, and the questions before the House were, first, whether, under the circumstances, the lease had been forfeited, and secondly, if forfeited, whether there had been a waiver of that forfeiture by the plaintiff by the acceptance of rent. The forfeiture was claimed on three different grounds,—1, that Mr. Lumley, having covenanted that he would not convert the Opera-house to any other use than for acting and performing operas, plays, concerts, balls, masquerades, assemblies, and such theatrical and other public amusements or entertainments as had usually been given therein, but that he would use his utmost endeavours "to improve the same for that use and purpose," had failed in the performance of his covenant by shutting up the building for a period of three years, extending from 1853 to 1856. It was alleged that by so shutting up the theatre Mr. Lumley had injured its reputation, and that therefore he had not used his utmost endeavours to improve it in accordance with his covenant. The second alleged breach was for his having, contrary to his covenant, let out certain boxes and stalls to certain persons for a longer time than for one year. In support of this part of his case the plaintiff showed that under a deed dated the 20th of December, 1851, Mr. Lumley had granted certain boxes therein named, with others, for one year, beginning the 1st of March, 1852, to Messrs. Brandus and Co., and that by another deed he had granted to Mr. W. Hughes the same boxes, with others, from the 1st of February, 1853, for one year, so that the same boxes would be let at the same time, although to different persons, for a longer period than one year. The third alleged breach was that, in violation of his covenant, Mr. Lumley had mortgaged or encumbered the theatre by voluntarily giving warrants of attorney to confess judgments on debts as collateral security for the repayment of money borrowed. The Court of Queen's Bench decided that the only breach of covenant committed by Mr. Lumley was the third, with respect to his having encumbered the theatre, but they gave judgment in his favour on the ground that there had been a waiver of the forfeiture on the part of the plaintiff by his having received rent subsequent to the facts complained of coming to his knowledge. The Court of Exchequer Chamber had affirmed this judgment so far as it was in favour of the defendant, but were of opinion that the defendant had been guilty of no breach of covenant with respect to the third ground, and they therefore did not go into the question of waiver of the forfeiture. This latter decision was now appealed against, and brought by writ of error before their Lordships' House.

The principal point now relied upon by the counsel on behalf of the plaintiff was the fact that Mr. Lumley had encumbered his interest in the theatre by voluntarily giving the warrants of attorney under which judgment had been obtained against him. It was contended that he having done an act involving certain consequences must be considered to have done all that by law was involved in that act. By his giving the warrant of attorney he had placed certain persons in a position to obtain a registered judgment, and thus they had gained an equitable charge upon

the theatre, contrary to the express covenant contained in the lease. With respect to the question of waiver of the forfeiture by the plaintiff, it was contended that the money had only been received as compensation for the occupation of the premises, and not for rent, which would therefore not amount to a waiver of the forfeiture.

On behalf of the defendants in error it was contended that there was no pretence for considering the judgments obtained against Mr. Lumley as mortgages or encumbrances within the meaning of the words of the covenants. It was clear that by giving the warrants of attorney upon which the judgments were obtained Mr. Lumley had created no charge upon the estate, for the power of disposal vested in him was not restricted until after the registered judgments were obtained. The act of obtaining those judgments was not Mr. Lumley's act, and therefore he had no hand in encumbering the estate. Judgments were particularly distinguished from mortgages, for no mortgage could be granted of church property, and yet judgments might be obtained under warrants of attorney, and a charge thus created upon the land. With respect to the boxes being let for more than a year, it was submitted that the mere fact of letting boxes just before the end of the season of 1852 to different persons from those to whom they were then let for the season of 1853 could not be held to be a breach of the covenants in the lease, for it would have been impossible for Mr. Lumley to have carried on the business of the Opera-house without securing the letting of his boxes for the ensuing season. It was also submitted that there had been no substantial lease granted for more than a year, inasmuch as the contingencies upon which the lease of the boxes had been granted—namely, the opening of the theatre, had not happened at the time the action was brought. Under these circumstances it was contended that there had been no forfeiture of the lease. With regard to the question of waiver, it was contended that money was paid to Mr. Croft as rent, and that in accordance with the rules of law the creditor must apply money paid him by his debtor to the purpose named by the latter at the time of paying it.

The Attorney-General having replied,

The Lord Chancellor put certain questions to the learned judges involving the points in the case.

The learned Judges requested time to consider their opinion.

Further consideration adjourned.

On Monday, at the Lambeth Police-court, Mr. Thomas Goddard, of 47, Welbeck-street, Cavendish-square, and father to Miss Arabella Goddard, the celebrated pianist, attended before Mr. Elliott, to answer to a summons charging him with assaulting Mr. John Ella, of No. 20, Harley-street, Cavendish-square, a gentleman well known in the musical world, and director of the Musical Union.

Mr. Harrison, the barrister, instructed by a solicitor, whose name did not transpire, attended on the part of Mr. Ella; Mr. Cross appeared for the defendant, and a number of musical gentlemen were present to hear the proceedings.

Mr. Harrison, having briefly stated the outline of the complaint, called the Rev. Mr. Cox, of 44, Burton-crescent, and vicar of St. Helen's, Bishopgate, who deposed that on Saturday, the 13th ultimo, he was in the Crystal Palace, at the rehearsal of the Handel Festival, and while in conversation with Mr. Ella, the complainant, a person whom he did not then know, lunged against that gentleman with such violence that he fell right into his arms, and had it not been for his support, he must have fallen to the ground. Believing the circumstance to have been the result of accident, he (Mr. Cox) looked to the defendant, and expected an immediate apology, but none was made; and, judging from Mr. Goddard's appearance and manner, he at once changed his opinion, and saw the act was intentional.

In cross-examination, Mr. Cox said the circumstance of which he spoke took place in the upper gallery, opposite the orchestra, at a part where there was room for several persons to pass without pressure. He did not see anybody else pass at the time, and did not hear any apology whatever pass, or made after the act he had described. He knew nothing whatever of any private or former differences.

Mr. John Ella, the complainant, was then sworn, and having stated that he was director of the Musical Union, was about to proceed with his evidence, when Mr. Cross interposed, and said his client was willing to put in bail, if that would satisfy the complainant.

Mr. Harrison replied that Mr. Ella certainly should not be satisfied with bail unless accompanied by an apology on the part of Mr. Goddard for his conduct.

Mr. Ella remarked that he had been before insulted in a public room by the defendant, and if such conduct was allowed to pass over there would be no security for public men.

Mr. Goddard declined to make any apology; and

Mr. Ella, in consequence, proceeded with his evidence. He said that on the day before mentioned, while in conversation with the Rev. Mr. Cox, he observed the defendant speaking to a gentleman he now observed in court, at some little distance, and immediately after he received a violent lunge, and was struck with such force that he must have fallen to the ground had not Mr. Cox caught him. The defendant was the person who did it. There was no other person near, and he made no apology whatever for his conduct. On the 26th of May last, he (Mr. Ella) was at the Hanover-square Rooms, at a concert, and saw the defendant there. One of the attendants told him (witness) to take a vacant seat, and he did so. The defendant, who was in the next seat, addressing him, said, "I think it a gross piece of impertinence your taking that seat. I am surprised at your doing so." His (Mr. Ella's) only reply to this was, that he had been directed to take the seat by one of the attendants, and that if he had known it had been occupied he should not have done so. Some days after he received a note from the defendant which contained a threat, from which he went in fear of him.

In cross-examination the witness denied having waited until a witness who had been present had gone abroad, and repeated his assertion that he went in fear of the defendant, and had avoided going into public rooms or places where he might have met the defendant, until the present case was settled.

Mr. Cross commenced his address by saying he should have no difficulty in showing that the pushing complained of was accidental.

Mr. Elliott observed that if this was the case the defendant could have no objection to say so and apologise for it.

The suggestion was acted on, and Mr. Goddard having made the required apology for the past, promised he should not offer any annoyance for the future, and entered into his own recognizances.

The summons was withdrawn.

ANNOUNCEMENTS FOR THE WEEK.

THIS DAY.—Mr. Frank Bodda's *matinée* at his residence, 3.

Crystal Palace, 3.

Miss Ellen Day's *matinée*, Willis's Rooms, 2½.

La Traviata at Royal Italian Opera, 8½.

MONDAY.—Madame de Voucheran's *matinée*, Beethoven Rooms, 3.

Mr. Harold Thomas and Mr. R. Blagrove's *matinée* Willis's Rooms, 2½.

Concert for Mr. Loder's benefit, Exeter Hall, 7.

TUESDAY.—Miss Lacelle's *matinée*, Willis's Rooms, 2½.

WEDNESDAY.—Vocal Union, Concert, Hanover-square, 3.

Mr. Benedict's Concert, Her Majesty's Theatre, 2.

Provincial.

MANCHESTER.—VISIT OF HER MAJESTY THE QUEEN TO THE ART-TREASURES' EXHIBITION.—Tuesday last having been the day fixed upon for the Royal visit to the Manchester Exhibition, considerable preparations had been made to give a hearty and right loyal welcome to the beloved Queen of the English people, and in truth it is not too much to say that this determination was resolutely carried out: every means available were resorted to give *éclat* to the entire affair. Unfortunately, the elements were not propitious, for rain was the prevailing condition of the atmosphere. This did not, however, prevent an immense concourse of persons from assembling to witness the progress of the Royal *cortège* as it wended its way from the princely mansion of the Earl of Ellesmere (Worsley Hall) to the Art-Treasures' Building. It was estimated that considerably over a million of persons had assembled, and, considering the amount of excitement that prevailed, comparatively few accidents occurred. The ceremonial within

the building was very similar to the routine observed on the opening day, some few exceptions occurring. Her Majesty was accompanied by His Royal Highness Prince Albert, the Princess Royal, Prince Frederic of Prussia, and other members of the Royal family, attended, of course, by the several principal Ministers of State and members of Her Majesty's household. It is, however, more particularly our province to chronicle the musical portion of the proceedings, and we would fain pronounce the verdict of perfect satisfaction, but the critic's duties are sometimes (as in this case) an admixture of pleasure and pain. In the first place, we may remark that the band was superb, each and every member doing full justice to his part. The vocal principals engaged were Madame Clara Novello and Mr. Sims Reeves, the chorus being an aggregate of some five hundred persons or upwards. While we willingly admit the truth of the proverb that "unity is strength," we cannot in this instance allow that merely numerical importance, as regarded the choral forces, was satisfactory. The appearance of the closely-packed body (how sadly do appearances sometimes deceive!) led us to expect an amount of vocal weight that certainly was not realized during any part of the musical performances; indeed, on the whole, we should be inclined to think that but few, comparatively, did the justice to the selected music that such extracts demand. The choruses were the "Coronation Anthem," "The marvellous work," the first chorus from Mendelssohn's *Hymn of Praise*, "Luther's Hymn," and the "Hallelujah" (*Messiah*). The first of these was exceedingly unsteady; the remainder were better sung, but lamentably deficient in power. We were, however, gratified to observe that the "Hallelujah" was taken sensibly slower than on the opening day—a material improvement, we opine—nevertheless, the speed was quite as great as was desirable. We do not hesitate to give to Madame Novello all the praise that is justly due, but we do (most heartily) wish that the lady would avoid ornamentation where it is, in any sense of the word, a questionable innovation; for example, the effect of the concluding phrase of the solo in Luther's chorale was sadly marred by the introduction of a most offensive shake, beautifully executed, be it understood, but interfering very much with the train of thought which ought to occupy the mind while contemplating the awful burden of the language used. We need scarcely remark that the solo portions of the National Anthem were given only as Madame Novello can give them, and that the solo portion of the extract from *The Creation* ("Marvellous work") was but a shadow of a remove from positive perfection. We have one other remark to offer. Who, in the name of common sense, could have suggested the introduction of the recitative and air from *Jephtha*? Such a song! and in such a place and on such an occasion! What could have been more unsuitable and out of place? In a scene of joy and festivity, a period of excitement, when the feelings of Her Majesty's assembled lieges were boiling over with enthusiasm, what but almost neglect of, and inattention to, the subject, could have been expected? We must do Mr. Sims Reeves the justice to say that probably he never sang it with finer appreciation of the composer's intentions than on this occasion, notwithstanding the annoying fact that but little attention was being paid to his truly artistic efforts. The orchestra was conducted by Mr. Charles Hallé, and the organ was placed in the hands of Mr. Henry Walker.

A host of musical announcements are advertised for the coming week. We shall probably give some particulars in our next number.

Reviews.

THE LIFE OF HANDEL. By VICTOR SCHÖLCHER. (Trübner and Co.)

Considering the eminent position which Handel occupied during his lifetime in this country, and the high esteem in which many of his works have been held up to the present day, it is strange that 98 years should have glided away before an attempt to publish authentic memoirs of so great a composer was made. We have frequently met with anecdotes of Handel, from which we have gathered that he was a man of hasty temper, and, like Johnson, of particularly capable appetite, (another instance in support of the Chinese theory that the mind is seated in the stomach,) but nothing has been attempted approaching the copious particulars with which M. Schölicher has now furnished us.

The work was originally written in French, and has been translated, and prepared for the English press, by Mr. James Lowe. The perseverance and determined research of the biographer may be imagined when we state that he has rummaged through 100 works, in the English, French, and German languages, for particulars of the great musician's life, and the remarks he makes in the course of the volume upon his compositions, their original form, their altered condition, &c., are the result of a deliberate inspection of the collections of Handel's original MSS., at Buckingham Palace, and the Fitzwilliam Museum, Cambridge, and other collections either in print or MS., from the pen of his amanuensis. In his preface the author acknowledges the assistance of H.R.H. Prince Albert, Mr. Surman, the conductor of the London Sacred Harmonic Society, Mr. R. Bowley, the treasurer, and Mr. Husk, the librarian of the Sacred Harmonic Society, Mr. R. Lonsdale, the Rev. C. C. Babington, Fellow of St. John's College, Cambridge, Mr. Anderson, the master of the Queen's private band, Mr. Horatio Townsend, the author of "Handel's Visit to Dublin," Dr. Rimbault, Mr. Rophno Lacy, and Mr. Lennard. M. Scholcher has thus had great advantages in the assistance of so many cotemporary enthusiasts, but no small meed of praise is his due for the careful and interesting manner in which the particulars he has gleaned have been placed before the public.

Next week we purpose following the work carefully through. We cannot, however, refrain from quoting now at some length from M. Scholcher's digressions, which are occasionally of a very interesting nature. In remarking upon the famous Chandos Anthems, he says:—

"All the sacred music of Handel, without ceasing to be religious, has a fire and an active exaltation which makes it wholly distinct from the compositions of his predecessors. It has been said in Belgium that religious music, when impressed with this character, no longer answers its purpose; that it becomes a contradiction whenever it departs from the simplicity of the old masters. Assuredly nothing could be more absurd, and more deplorable, than to introduce into the temple, as some do, the dramatic style, and, above all, the frivolities of *fioriture*, which are as out of place in the church as they are tiresome at the opera. But to give to the songs of worship a greater warmth and a richer orchestration than Gregory, Gombert, or Palestrina would admit, appears to be a very different thing from composing cavatinas or scenic pieces. One may differ from the Carthusians without becoming altogether worldly. In order to be sure that this is so, I must refer to my own impressions. The masses of Beethoven, Mozart, and Cherubini, like the anthems of Handel, have never excited in me (even hearing them elsewhere than in a church) any feeling inconsistent with the kind of meditation which is expressed by the word *religious*. Therefore, it seems to me that they accomplish their object. It seems to me to be as natural as it is logical to apply to this kind of music (as to every other) the resources of modern science and instrumentation; at the same time preserving always its proper character. To honour the Divinity as we ought, we should employ all the means in our power. The simplicity of the early masters is admirable; but it is probable that they would have been less simple had they been richer. Moreover, where are we to stop? If the Belgian school be in the right, Palestrina himself is not entirely free from reproach; for the sweet and pleasant tone of his musical phrase is far removed from the austerity of the Plain-song. With sectarian intolerance, the pure Gregorians might accuse him of being effeminate.

"Those who attempt to circumscribe sacred composition by what they call the *true style*—that is to say, a grave and naked melody—would make of music, if they were listened to, what the Greek Church made of painting: they would retain the art of sacred music at the twelfth century as the Greek Church did the art of painting. But such exaggerations never lead to the desired end. The Plain-song will always be beautiful to the ear, as the pictures of Cimabue, Giotto, Gaddi, and Fiesole are to the eye; but to restrict religious art to these is nothing less than to falsify it, and render it ridiculous. Witness the modern religious paintings in Greece! Could anything be colder or more affected than those *pasticcios* of Byzantine simplicity upon a ground of gold. And this is the invariable result when the artist is condemned to archaeological researches, rather than left to his own inspiration to make use of all the means with which progress has furnished him. That, indeed, is the real contradiction, for it would be not more absurd to say that a man ought not to pray beneath the vaulted roof of an old Gothic cathedral unless clothed in an ancient doublet, with a bonnet on his head, and peaked shoes upon his feet."

We say "Amen" to this.

The following anecdote respecting the air known as "The Harmonious Blacksmith" is interesting.

"Among the 'Suites' of the first collection, there is one delicious

piece, to which a curious tradition is attached. One day, as he was going to Cannons, the chapel-master was overtaken by a shower, in the midst of the village of Edgware, and took shelter in the house of one Powell, who was a blacksmith, as well as parish clerk of Whitchurch. After the usual salutations, Powell fell to work again at his forge, singing an old song the while. By an extraordinary phenomenon, the hammer, striking in time, drew from the anvil two harmonic sounds, which, being in accord with the melody, made a sort of continuous bass. Handel was struck by the incident, listened, remembered the air and its strange accompaniment, and, when he returned home, composed out of it a piece for the harpsichord. This is the piece which has been published separately a thousand times under the title of *The Harmonious Blacksmith*. This title is relatively modern. Handel himself never made use of it, and it is not to be found in the original copy. Mr. Richard Clark, who claims to have discovered Powell's anvil, does not produce any authority in support of the tradition. He only states that Dr. Crotch informed him that, when he was at Camoridge with Dr. Hague, he saw in a book the melody of *The Harmonious Blacksmith*, with the name of Wagenseil as composer. But this is very vague. The doctor ought, at any rate, to have taken the trouble of giving us some information as to the date and title of that book. There is another tradition, which would make it appear that this unknown Wagenseil had nothing to do with the business. It is to the effect that Handel, taking shelter at the blacksmith's, listened to the union of his hammer with the church bell, which was ringing at the time, and that the celebrated piece was the result of the inspiration thus produced. However that may be, the popularity of *The Harmonious Blacksmith* is not yet extinct; after an existence of one hundred and thirty-six years, it is continually being reprinted, and it will be reprinted so long as the human race is sensible to music. It has been arranged for the orchestra, and was performed in this manner by the Academy of Ancient Music. The name of Powell will descend, therefore, to the most remote posterity, merely because Handel took shelter in his workshop for a quarter of an hour. At the time when I made a pilgrimage to Edgware, a sort of square shed, standing alone in the middle of the great street, was shown to me as being the veritable forge used by Powell."

The adaptation of an air from the opera of *Rodelinda*, to the sacred words, "Holy, holy, Lord God Almighty," calls forth the following remarks:—

"In spite of their reverence for Handel, the English will only see in him the composer of sacred music; and, outside of a certain musical sphere, there are many persons who will be very much astonished to hear that Handel ever wrote an opera. They will go to the theatre to listen to such rubbish as *Rigoletto*, but no manager dares to risk such works as *Otho*, *Admetus*, *Alcina*, or *Julius Cæsar*. Meanwhile, they sing with admiration the religious air of 'Lord, remember David,' which, like the 'Holy, holy, Lord God Almighty,' is, after all, only a secular air disguised—nothing but 'Rendi'l sereno al ciglio' of *Sosanna*; 'He was eyes unto the blind,' is made out of 'Non vi piacque' of *Siroe*; 'He was brought as a lamb,' of 'Nel riposo' of *Deidamia*; 'Turn thee, O Lord,' of 'Verdi prati,' a sublime air of *Alcina*; 'He layeth the beams of his chambers,' of 'Nasci al bosco' of *Ezio*; 'Bow down thine ear, O Lord,' of 'Vieni, o figlio' of *Ottone*.

"I have only cited here the best known examples of these transmutations, but there are a multitude of others, many of which have been printed over and over again, whilst the original airs have remained buried in the old editions of Walsh, and are known only to amateurs. The Italian repertoire of Handel has been sanctified (as it were) in this manner, and almost always fraudulently; that is to say, the source has been concealed. The smallest vice in these pieces of scrap work is to render unnatural, and consequently to spoil, the most beautiful things by putting them into dresses which were never made to fit them. Nothing can be said against a translation when it is executed with ability, and preserves the spirit by changing only the words of the original; but to adapt a cavatina of the theatre to a strophe from the Bible is almost invariably tantamount to an entire change of the composer's idea, since there is no analogy in the sentiments which it is made to express. Music is not 'a horse for every saddle,' and although it is not a precise and determined language—although it can frequently express diverse ideas, it cannot adapt itself indifferently to every description of words. It is known that Handel himself wrote four choruses of *The Messiah* out of 'Chamber Duets.' He has taken a phrase of a chorus in *Acis*, out of 'Chamber Duets,' in which the expression of fear and horror is admirable, from another chamber duet, of which the sense was not at all analogous. 'Let old Timotheus,' of *Alexander's Feast*, is perfectly similar to the first part of the chamber trio, 'Quel fior che al alba ride.' Many similar examples might be quoted. But although an air which has been composed for one subject may sometimes be suitable for another, such is not always the case. Music is an excessively delicate

"In the chorus of *Acis*, 'Wretched Lovers,' the phrase, 'Behold the monster, Polyphemus,' is identically taken from the third part of the Twelfth of the Chamber Duets, published by Arnold, at the words 'Da gli amori sagellati.'"

art; it is the most sensitive of all the arts; the slightest modification—even the alteration of a note—is perceptible; the acceleration, or the prolongation, of the time often entirely changes the character of a song; and it is the composer only who has a right to effect such transformations, for he alone can judge of their propriety. There may be different ways (and all excellent) of singing the same thing, and yet all possible ways may not be good. There are a hundred thousand plaintive melodies which will very well express *I wish to die*, and some of these may be very well applied to *My grief is great*; but some of them would not agree with the latter phrase, and if you applied them to *I wish to dance*, the result would be horribly incongruous.

"The acrobats who give themselves to this kind of trick are still more culpable, when they do not inform the public of the fact. For example, in the 'Holy, holy, Lord,' which is usually printed as 'by Handel,' the word 'holy' occurs *thirty-one times over*. But it never falls together oftener than twice, although the text invokes God as thrice holy. Surely Handel would not have been so prodigal of his word, and he would not have altered the biblical text, which repeats three times, 'Holy! holy! holy!' He knew that the number three was a sacred number in the Bible, like the number seven. Still less would he have clothed the invocation of a praying people—'Holy! holy! holy! Lord God Almighty!' with the accents of a man who is calling upon his love, 'Dove sei, amato bene,' 'Where art thou, my beloved treasure?'

"And, besides, many of these adapters have not even respected the music which they have meddled with. Corfe, in his substitution of 'Turn thee, O Lord!' for 'Verdi prati,' has not contented himself with transforming the Italian air into a duet, but he has found it useful to change certain passages of it. And what could be worse than to apply a melody which breathes of 'Green meadows, lovely forest,' to 'Turn thee, O Lord?' Arnold has, indeed, preserved in all its integrity the air of 'Verdi prati,' whilst he adapts it to 'Where is this stupendous Stranger?' (*Redemption*). But it is easy to imagine what would have been the anger of the choleric Handel, if he could have heard his ideas about green fields applied to any stranger, be he ever so stupendous.

"The mania for putting everything into their prayers has betrayed the English into some most unworthy actions. If Handel had written a 'Vive l'amour!' or a 'Here's to wine!' they would have made a canticle of it. In 1765, they had the audacity to introduce into *Israel in Egypt* a dozen such things as 'Great Jehovah, all adoring,' fitted to the music of 'Di Cupido impiego i vanni' ('I borrow Cupid's wings'), from *Rodelinda*; thus daring to set Cupid's quiver upon the shoulders of Omnipotence itself—an act which seems to me monstrous, in an artistic point of view, and I am astonished that the English, generally so religious, do not regard it as positively blasphemous.

"The Reverend Rowland Hill, when he was reproached with similar practices, wittily replied—"But the devil must not have all the good tunes." A man of wit can always extricate himself by a joke; but that does not satisfy the question of propriety, and it is astonishing that churchmen do not regard this more seriously—for to sing a psalm to an air taken out of an opera seems like decorating the altar with the detested rags of the theatre, or dressing up a bishop in the costume of 'the comic man.'

"Even those who have inherited Handel's own books have left in them traces of similar profanation. Thus, in the copy of *Deborah*, which Handel himself used for a long time, and which contains a number of notes, and even entire pages in his own handwriting, the original air of Jael, 'To joy he brightens my despair,' is folded down as if to be suppressed, and is replaced by three new pages, with

'To joy he brightens' set to an air from *Siroe*, 'Sgombra dell'anima.' Many other examples of this kind might be cited; for really some persons seemed to think that they might take the most incredible liberties with music. In the eighteenth century there were editors who had the barbarous audacity to *correct* Shakspeare, in order to 'render him fit for the stage;' but no one has dared, in imitation of these musical arrangers, to put the description of Queen Mab into Othello's mouth, or Hamlet's soliloquy into that of Falstaff.

"Even whilst Handel was living, this adulteration of his compositions was practised. All collections of songs about that epoch are full of things 'by Mr. Handel,' but of which he was certainly guiltless; and these are always airs from his operas, and even from his oratorios, adapted, to English rhymes. The *Thesaurus Musicus*, for example, contains 'A Bacchanal—Bacchus, god of mortal pleasures, by Mr. Handel,' which is simply a gavot from the overture of *Otho*, out of which the adapter has manufactured a toper's duet. And not only did they distort the great master's music by marrying to it words which bore no sort of relation to the ideas which he had intended it to express, but they even degraded it by coupling it with low comedy matters. In the British Museum there is a song 'On the Humours of the Town,' a dialogue between Columbine and Punch; to a favourite air of Mr. Handel's, 'O my pretty Puccinello!' It is an air from *Rodelinda*, 'Ben spesso in vago prato,' which is here lent to Columbine and Puccinello for the interchange of their amenities. Harry Carey, the original profaner, had at least the good faith to point it out; but Bickham inserted 'O my pretty Puccinello!' in his 'Musical Entertainer,' merely observing 'The Musick by Mr. Handel!!!'

We cannot agree with all that M. Schœlcher here urges. The mere fact of Handel himself having occasionally employed the same air for words of widely different character and meaning, is a justification of the proceedings of some of his 'improvers,' though more discretion might certainly have been employed in many of the adaptations.

(To be continued.)

CORRESPONDENCE.

ROYAL SURREY GARDENS CHORAL SOCIETY.

TO THE EDITOR OF THE "MUSICAL GAZETTE."
Sir,—In your report of the last "Mendelssohn night," you state the part-song, "O hills, O vales of pleasure," was commenced so out of tune that Mr. Land was compelled to stop it after the first two or three bars.

I think it only an act of justice to the admirable amateur choir attached to the Royal Surrey Gardens, whose performances have usually been praised by the critics of the *Times*, and other journals, for their *justness of intonation* as well as precision, that it should be stated the band gave the wrong key. When the *right one* was given, the choir obtained (as far as I could observe) the *unanimous* encore of an audience numbering about 7,000, no mean proof of its success. In fact, with the exception of Madame Gassier's songs, it was the most enthusiastic encore of the evening.

Hoping your sense of justice to Mr. Land, the chorus-master, as well as to the members of the Choral Society, will induce you to insert this explanation.

I remain, Sir, yours respectfully,
Princes-street, Lambeth, July 3, 1857.

W. H.

Theatrical Announcements.

(Continued.)

THEATRE ROYAL, DRURY LANE.

Lessee, Mr. E. T. Smith.—Miss Ella, the first horse-woman in the world, in two unapproachable acts, and all the Star Riders of the day. Commence at 8 o'clock. Boxes, 2s. 6d. and 1s. 6d.; galleries, 6d.; pit and promenade, 1s. Morning performance every Wednesday and Saturday.

THEATRE ROYAL, HAYMARKET.

THIS EVENING, commence at 7 with the new and successful drama, *THE HUSBAND OF AN HOUR*, in which Mr. Buckstone, Mr. Compton, Mr. W. Farron, Mr. Rogers, Miss Reynolds, Mrs. E. Fitzwilliam, Mrs. Poynter, &c., will appear. After which, the last new farce of *THE FIRST AND SECOND FLOOR*: Mr. Buckstone, Miss T. Hot, &c. Concluding with, for the last night, *ATLANTA*; or, *The Three Golden Apples*.

MR. BUCKSTONE'S ANNUAL BENEFIT on Wednesday next, July 8: a New Comedy, a New Farce, Mr. Buckstone's Address, and a Ballet.

In future the prices of admission to this theatre will be—Stalls, 6s.; dress circle, 5s.; upper boxes, 3s.; pit, 2s.; lower gallery, 1s.; upper gallery, 6d. Second price—dress circle, 3s.; upper boxes, 2s.; pit, 1s.; lower gallery, 6d.; no half-price to upper gallery.

THEATRE ROYAL, ADELPHI.

Shouts of Laughter and Applause at the eccentric Mr. and Mrs. Barney Williams, the original Irish Boy and real Yankee Gal, who will appear in three pieces every night. Roars of laughter at the new and original farce of "Latest from New York." Last night of Ireland As It Was, in consequence of the production of a new comic drama on Monday next.—THIS EVENING, *IRELAND AS IT WAS*; or, *The Middleman*. Ragged Pat, Mr. Barney Williams, who will sing "Billy O'Rourke," and dance with Mrs. Barney Williams their celebrated Irish jig; Judy O'Trot, Mrs. Barney Williams. With the screaming new farce (written expressly for Mr. and Mrs. Barney Williams, by Sir John Coyne, Esq.) called *LATEST FROM NEW YORK*, by Mr. Barney Williams (with a new song, "The Girls of Mallow"), and Mrs. Barney Williams (with a new song, "Yankee Flaxing"), and *IRISH ASSURANCE* AND *YANKEE MODESTY*, by Mr. and Mrs. Barney Williams. On Monday next (first time), a new Irish drama, called *The Fairy Circle*, or *Con O'Carrollin's Dream*, with new scenery, dresses, effects, &c.

ROYAL PRINCESS'S THEATRE.

THIS EVENING, Shakspeare's play of *THE TEMPEST*. Hooks of Shakspeare's play of *The Tempest*, as arranged for representation at the Royal Princess's Theatre, with Notes by Mr. Charles Keen, may be had at the box-office of the Theatre, price 1s.

ASTLEY'S ROYAL AMPHITHEATRE.

Lessee and Manager, Mr. William Cooke.
For the Midsummer Holidays, *THREE GRAND MORNING ENTERTAINMENTS* will take place, viz.—Saturday, July 4, 11, and 18, commencing each day at 2 o'clock, and presenting new and animated pictures of gymnasia and novel scenic horseriding, with splendour and effect unprecedented.

ROYAL OLYMPIC THEATRE.

Lessee and Manager, Mr. Alfred Wigan.
Mr. F. ROBSON respectfully begs leave to announce that his *BENEFIT* will take place on Wednesday, July 8. The performances will commence with the drama entitled *DADDY HARDACRE*. Characters by Messrs. F. Robson, G. Vining, G. Cooke, and Leslie; Mdmes. Stephens and Hughes. To be followed by the new burlesque extravaganza of *MASANELLO*, Masanello, Mr. F. Robson. Commence at half-past 7.

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